

MUSIC

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THE *Music* JOURNAL

DICATED TO THE ADVANCEMENT OF MUSIC IN AMERICA



In this Issue

MARCH-APRIL 1947

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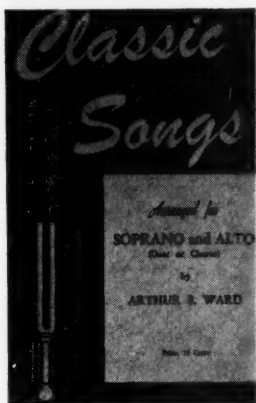
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THE MUSIC JOURNAL

IN THIS ISSUE

SEVERAL months ago we sent to our readers a questionnaire which was designed to survey their opinions concerning our editorial policies. One question which we posed was, "Do you prefer issues in which most of the articles deal with one central theme or field of music, or do you prefer those in which the subject matter is varied?" The replies were evenly divided, but those readers who held for the "single field" issue were perhaps more enthusiastic in support of their side of the question. They argued strongly that "bunches" of material are needed in the fields of film music, contemporary composition, church music, music education, and so on, in order to provide a substantial basis for their thinking and action.

We have continued along the line of the "single field" issue because we believe that we should establish at least a minimum coverage in each of many fields before attempting to supply material to all of them through varied issues. However, as a change of pace and for the sake of contrast, this issue includes articles on a wide variety of subjects—conducting, psychology, school and community relations, singing techniques, Latin American music affairs, contemporary composition, boys' choir training, high school curriculum problems, string teaching, service bands, community orchestras, high school choral music, dance bands in school life, band literature, the accordion, music in world fellowship, and the creation and presentation of school musico-dramatic productions.

By the time our readers receive this issue they will also have received a booklet containing a classified listing of all articles which appeared in our first four years (24 issues) of publication. Articles are listed under the following headings: contemporary composition, music education, orchestra and chamber music, com-

munity music and city centers, music libraries, film music, music in radio, bands and band music, opera, singing and choral music, church music, piano and piano music, strings, musicology, music in therapy, special subjects, music publishing and selling, and music in the war effort. In all, 402 articles are listed, according to field classification, together with names of the authors, volume and number, and date.

We are confident that this booklet, entitled *Today's Thinking about Today's Music*, will be of great service and satisfaction to those readers who have complete files of the magazine. It will remind them that they possess a considerable library of material which has been written, not by professional writers for mere entertainment, but by eminent leaders in many fields who have welcomed the opportunity to set down in black and white what they *think* about the area of music they represent.

This index has benefitted us, the editors, by revealing clearly the directions in which we need to work in the future. To some fields, such as contemporary composition, music education, church music, and community music, we have given extensive coverage. But when we look at the relatively few articles we have published having to do with radio music, opera, and piano, we can easily see what comes next. Complete issues on these three fields are now in preparation.

In our first months of publication we often wondered whether we would sometime encounter a shortage of ideas and material and be hard put to produce new issues. The longer we continue the farther we move in the opposite direction. Now our major problem is how we can possibly move fast enough to cover the thinking and action of an expanding American music scene that is moving with terrific speed.

THE FRONT COVER Photograph by Ewing Galloway

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THE MUSIC JOURNAL

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Responsibility of the Conductor

FREDERICK FENNELL

Mr. Fennell, conductor at the Eastman School of Music, presents some concrete suggestions which are calculated to produce greater efficiency in rehearsals.



I KNOW of no artistic experience and few personal ones for which I would trade one minute of the sensation of conducting. Conducting means many things to many people, but I have the feeling that *responsibility*, which is a primary inheritance of those who conduct, is too often lightly assumed.

Professional conductors usually have a public, a press, a board of managers, and some personal pride to remind them of their responsibilities and to remove them from their positions when they prove to be incapable. The conductor in the field of music education, however, seldom has any of these "guardians" save personal pride. He must, therefore, constantly appraise his own work in order merely to do his job, to say nothing of doing it well, making progress, and remaining cognizant of his many responsibilities as a leader of people.

While this is a vast subject which we cannot explore here, we can discuss the responsibility of every conductor for the preparation of his rehearsals. His personal study of the score is a matter of necessity. This study, an exhaustive process with each score to be played or replayed, must embrace every conceivable facet of the music—its form, its rhythmic, dynamic, and harmonic content, its

value as a work of art, its merit as an article to be studied for the purposes of education, its spiritual and social significance, and so on.

I have the feeling that too many conductors in the high schools and colleges of America are evading this important preliminary study altogether or at best delaying it until the rehearsal, when it is too late to be honest about conducting. The guilty parties (and their number is legion) seem either obliged or merely content to be taught their scores by their orchestras, bands, or choruses. This attitude makes no contribution to the growth of music as an art in America.

Rehearsal Timing

The conductor must keep an eye on the clock in the preparation of a rehearsal. Knowing the organization's abilities he must plan the disbursement of his time with the acumen of the professional conductor, who can measure in hundreds of dollars the cost per minute of each rehearsal. Prior to his rehearsal the conductor should have a plan of the work he intends to accomplish, and budget his time accordingly in the interest of the performers. When it is possible, the order of the music to be rehearsed should be posted.

But the most effective way to save time is for the conductor to know his scores, to know what he wants, and to know how to get it. Precious playing time can also be gained if the conductor anticipates difficult passages and inserts in the parts such helpful bowings, fingerings, and phrasings as he may know or can devise. Time for more playing can also be made by writing in each part the number of the measure which appears at the beginning of each line. Is there anything more archaic than the hiatus which occurs while conductor and orchestra count thirty-seven measures back from letter Q to pick up a phrase which needs replaying? Put your librarians to work!

Another ancient malpractice which squanders precious rehearsal time is the failure of conductor and player or singer to transfer the style of a composer from one work to another. The progressive periods in a creative span seldom completely uproot a composer's individual style. If, for instance, you find it necessary to *reteach* the style of playing the *High School Cadets March* of Sousa to the same band which two months previously had given a satisfactory performance of *Semper Fidelis*, you have not achieved that transfer of style

(Continued on page 68)



ily becomes exceedingly intricate, and often exceedingly obscure. Moreover, they are not ultimate, for psychology itself is no more than a descriptive science (at least in the eyes of a number of its practitioners). But they penetrate to a deeper level, and indicate an altogether more fruitful orientation of thought than the quasi-mathematical, quasi-physical formulations that have become so familiar, and that have occupied, not to say bemused, the minds of so many musicians.

The psychology of the scale turns upon two basic propositions. First, any scale is a construct of the social

wide limits, although not absolutely so. It is, for instance, in no way necessary that a scale system establish equal steps between contiguous entities. It is not necessary that the system turn upon subdivisions of the octave, though most of them seem to do so. Our own scale is a series of about a hundred tonal levels or nodes, eighty-eight within the range of the concert grand piano, and a few less well defined beyond these limits. Many scale systems contain far fewer members. It is doubtful whether any contain many more. One hears a good deal about alleged quarter-tone effects in exotic music,

Psychology and the Problem of the Scale

The structure of the scale and its psychological implications are discussed by the chairman of the Music Department of Teachers College, Columbia University.

A VAST amount of speculation regarding the nature and derivation of the musical scale has gone on for centuries, indeed from the time of Pythagoras. Some of the theories and "explanations" put forward have, no doubt, genuine significance. But the clear-cut mathematical relationships exhibited in the materials of music are a constant temptation to formulations that are ingenious, intricate, neat, and internally consistent rather than esthetically meaningful and valid. By and large, the bulk of the theorizing has turned upon the physical properties of sound and the arithmetical relationships of tone, and as such it can never go to the root of the matter. For the musical scale, like any other esthetic phenomenon, is *au fond* psychological, and any fundamental "laws" that may determine it are not those of physics or mathematics, but of mental organization.

In what follows, two broad and basic generalizations are presented as to the psychological character of the scale. They can be stated and in general explained very simply, but their application to specific problems read-

mind, a phenomenon of social agreement. Second, any scale establishes what the logicians call an order system and what the musicians call a tonality system—a pattern of relationships that do not depend upon convention or habit, but are the unalterable and inevitable consequences of the scale system itself. These two propositions are interrelated in many respects, but for the sake of clarity it is necessary to consider them separately.

That any scale is in some sense or other a phenomenon of social agreement may seem obvious enough. Yet if one is to judge by numerous published discussions, the full significance of the idea and the range of its implications are not well understood. Let us put the matter as follows. The normal human ear can discriminate many thousands of differences in pitch within the total range of audibility. What we call a scale is simply a selection, within this series of pitch differences, of certain nodal points by means of which a group of human beings, large or small, organizes its music. This selection is arbitrary and optional within

which might seem to suggest a scale series of two hundred entities or so. But quarter-tone and indeed far smaller subdivisions occur continually in all music including our own, and the essential point is that they are not entities defined by the established scale system itself. So a scale is a series of pitch levels selected from among an enormously larger series, and standardized for the purpose of making music.

The concept here involved is recognized in musical esthetics, but not as clearly as its importance requires, because there is no generally understood term corresponding to it. We speak of the various modes and scales, including of course the diatonic, the duodecuple, the whole-tone, the chromatic, and so forth. These, however, are only variants and permutations within the basic pattern of Occidental music, and in no sense departures from it. The set of selected pitch determinations with which the dominant music of the Western World is made has been established for many centuries, and there is no visible prospect of its alteration. This tonal series, which has the status of a most imposing and remarkable social agreement, may perhaps be called the "ultimate" Occidental scale.

The significance of this concep-

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tion of the scale as a phenomenon of social selection and agreement may be further clarified by briefly considering its bearing on a few current problems.

First there is the problem of musical origins. Why does a given scale system establish itself? How does it establish itself? What has been the influence of certain media, particularly instrumental media? Our own musical system is thought to have originated with the Greek lyre players, whose instruments were presumably of rather weak construction and hard to keep in tune. Certain types of Indonesian music, on the other

JAMES L. MURSELL

hand, make use of instruments that are sturdy and stay in tune very well, such as bells, gongs, bars, and marimbas. Has this been influential in yielding an Occidental scale with extremely insistent intervallic effects—a scale, that is, whose intervals are readily recognizable and therefore readily corrected and tuned—which do not appear in much Oriental music? What has been the effect of the association of music with tribal, magical, and religious institutions? Of its secularization? Of its geographical dissemination by wandering minstrels, courtly musicians, and the like? Of the rise of a class of professional musicians and a pedagogical tradition? Of the invention and perfection of a scheme of notations? A vast and fascinating field of research in social psychology and social esthetics is opened up when we ask how the ultimate structure of music—the ultimate scale selection—is affected by the social setting and uses of the art.

Second there is the problem of comparative music. A considerable amount of work has been done here, but very much of it is hopelessly vitiated by a bad experimental methodology combined with a basically false assumption. Many investigators, from Helmholtz on, have tried to study exotic and primitive music by listening to it either *in situ* or in reproduction; and they have constantly been exercised by the ques-

tion as to what scale is being used. Any such procedure is certain to lead to invalid and inconsequential results. A direct aural analysis of music, even in a familiar idiom, is extremely treacherous, and when the basic tonal integrations are not familiar it becomes impossible. Metfessel's phonophotographic study of the singing of Negro field hands bears out the point. The tonal line was translated into a precise visual graph, and all sorts of nuances and peculiarities were revealed which the ear completely missed or else misinterpreted. What has happened, then, is that Occidental investigators have listened to unfamiliar music, and being quite unable to deal with it objectively, have imposed a theory upon it. The core of that theory has usually been that a determinate scale must be involved, and that it controls the endeavors of the performers. But this is to carry our own very special and elaborate social sophistication completely beyond its limits. No scale at all may be involved, or only a rudimentary or truncated one. Such, certainly, is the suggestion of the Metfessel data, and he was dealing with persons far removed from the primitive level and more or less affected by our own musical conventions. Where the uses of music have to do with individual or tribal magic, or special occasions such as the making of war or love or the gathering of the harvest—at the lowest levels of musical civilization, where there are no public performances, no professional performers, no music lessons, no recorded scores—there may be no scale at all, for music may consist simply of remembered sound-patterns, the results of insecure tradition. The general point involved is of the utmost systematic importance. *Music is prior to the scale just as language is prior to the alphabet.* When anyone supposes that the scale is psychologically or socially the necessary foundation of music, he is generalizing illegitimately upon the special experience of the Western World, in whose music the scale bulks very large. And even this experience he is misinterpreting, for in the Western World and everywhere else the formation of the scale is brought about in and through the social uses of the art of music.

Third there is the problem of musical innovation. In these days when

we hear so much about modern, ultra-modern, and super-ultra-modern music it is both refreshing and disconcerting to reflect that the social nature of the scale limits genuine innovation to a very narrow and modest area indeed. Composers can work out elaborations, variations, and special nuances within the framework of the ultimate Occidental scale, but not the greatest genius among them can change that scale one whit. This is not because alternatives are foreclosed by objective necessity. On the contrary, innumerable alternatives are open. There are still about twenty thousand perceptible pitch differences to choose from, so we certainly need not limit ourselves to one set of a hundred. It is even possible to make music of a sort with steps of one-tenth of a tempered semitone. The thing has been done in the laboratory with some slight success. So there are plenty of choices. What freezes the scale, and reduces musical innovation to the tempo of a glacier, is not physical or psychological but purely social necessity. The growth of modern technology has made our scale into an extremely formidable vested interest, quite apart from its merits.

Scale Investment

Imagine that some composer of supreme genius wanted to change it, because he found it to be an insufficient vehicle. All instrument-makers would be required to retool their factories. All music publishers would be required to create new fonts of type and perhaps redesign their presses. Every performing musician would find his investment in technique greatly depreciated, because he would have to play new notes and perhaps more of them. One great obstacle to any quarter-tone scale is that it would make the piano keyboard into something beyond the capacity of one pair of hands. Even if this new basic scale were demonstrably much better than what we have, its introduction would be a virtual impossibility. Thus musical innovation is limited to the discovery and exploitation of new effects within the existing framework—or to the rediscovery and re-exploitation of old effects that have become forgotten. The nearest approach we

(Continued on page 73)

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Report from Kansas City

By MABELLE GLENN

As Told to ENNIS DAVIS

An account of the growth and development of music education in the Kansas City, Missouri, Schools and community during the past quarter of a century.

FOR the past twenty-five years the music department of the public schools of Kansas City, Missouri, under the direction of Mabelle Glenn, has been building on a firm foundation, an appreciation of the best in music and a belief in the power of young children and their older brothers and sisters to create beauty in singing and in playing. Today there is a "flowering" in which all Kansas City takes pride. At the two Divisional meetings of the National Education Association held in Kansas City during the war, the members heard a chorus of 2,500 fifth and sixth grade children, 500 junior high school boys in four-part *cappella* singing, 600 junior high school girls, and eight senior high school *cappella* choirs. These choruses not only displayed musical ability but also demonstrated the fact that ensemble singing is approached by these young people with deep respect and with unusual understanding of music as an art. Instrumental ensembles, large and small, were vital organizations performing with sincerity.

Day by day through all these years Kansas City schools have been building intelligent concert audiences. So it is small wonder that now the Kansas City Philharmonic Orchestra is self-supporting. Young people's symphony concerts for these twenty-five years have been red letter experiences in the lives of thousands of children.

Recently I asked Miss Glenn to tell me how she had managed in these twenty-five years to make both schools and community music conscious. She made it clear that a func-

tional music program is not built in a year or even in five years. It must grow as the child grows.

"I can remember my first conference with my superintendent in Kansas City," said Miss Glenn. "He believed we should concentrate first on those phases of music that would influence the most children and reach into the most homes. That meant singing and listening experience for all children from kindergarten through the grades. There were many small cities around us where no time or money was spent on the primary children in a music or a health program, where all money and effort were put into a high school band and a high school football team. My superintendent pointed out the superficiality of such a plan and said, 'We will give all children a chance to grow musically

and the high school music program will be the natural outgrowth of the elementary program.

"My first year, to inaugurate this program the board of education began to install a phonograph record library, and a plan of distribution of records to all schools was developed. The parent-teacher association became interested and bought phonographs by the score. The businessmen arranged for visiting symphony orchestras to give six concerts to which every child from fourth grade through high school who was prepared through listening experience in the classroom, and who wished to buy a season ticket would be admitted. The depression had not arrived, money was plentiful, and the response was overwhelming.

"Hand in hand with this experi-

(Continued on page 61)

Kansas City elementary school pupils sing, whistle, and dance a Mexican folk song.





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On Singing Mozart

Miss Steber writes of the challenge of Mozart to the singer, based on her experience in learning roles for the Metropolitan Opera Association.

ELEANOR STEBER

IT WAS my good fortune to come to the Metropolitan Opera just at the time when, after many years' absence, the Mozart repertoire had returned to tremendous popularity. The great number of eighteenth century oratorios I had been singing in public appearances in New England during the time I studied at the Boston Conservatory had fitted my voice (so the management assured me) for the highly demanding music of the Mozart scores. But, during my six years at the Metropolitan, I have learned all the pitfalls and the precipices which surround the arias and concertati of the Austrian genius, and it has been a growing challenge to meet these difficulties and find solutions for them. Although in theory I do not believe that artists should specialize themselves, I have learned that to sing Mozart properly and with the right sense of style one must make a very special and lengthy study of the problems involved.

While Mozart wrote for the best voices of his time, he considered their facilities and difficulties individually. Most of his concert arias were composed with some particular artist in mind and many of his roles in operas were also written to suit the certain needs of castratis and tenors. But we must not forget that he wrote music for small halls and theaters. That is where the great difficulty comes in today. Although there are many gifted singers who can cope with the Mozart scores



technically, they cannot do so in size. The achievement of a florid style by one who has a large voice is almost impossible unless a very special study is made.

In most cases it is not that the demands of the register are particularly great. As a matter of fact, with the exception of Costanza in *The Abduction from Seraglio* and Fioriligi in *Così fan Tutte*, the vocal range of Mozart heroines is the same as that of Mimi in *La Bohème*, or "Madame Butterfly." That is to say two octaves are sufficient. But the kind of support needed is entirely different. If I may be allowed to make a bold statement I would say that Puccini demands support below the belt and Mozart above the chest. Emotionalism and Mozart do not, cannot mix. Even in his more passionate moments, he always has a very pure and sophisticated approach to sex, a refinement of tenderness which can never be marred by frank voluptuousness. All of Mozart's love duets and arias are of an extremely subtle nature, a suggestion

more than a reality, a sigh rather than a cry.

The fundamental approach to singing Mozart properly is flexibility which comes only from the spinning of tones in the bel canto tradition. Vocalise, vocalise, vocalise. I was kept on that alone for three years. To enlarge and to reduce the tone over and over again until the line is never broken and the scale remains perfectly even is the best exercise in preparation for Mozart. How he enjoys legatos! For instance the "Porgi Amor," the Countess' first aria in *The Marriage of Figaro*, is one of the most difficult vocal exercises a soprano can encounter. It's not that the scale is very taxing but that each phrase goes into the next without a real crescendo or decrescendo and with no interruption of mood or much opportunity for breathing that makes it so hard to handle.

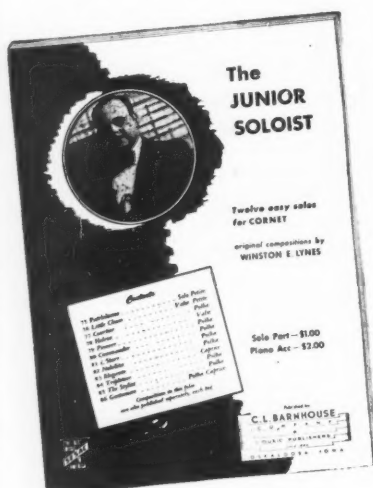
In Mozart's time musicians were allowed far more freedom than we have today. In fact many of them put in variations to show off their particular skill. Nowadays not only would we be terribly criticized for doing this, but we would be violating what is called the Mozart tradition. Because great singers of one hundred years ago sang a certain aria or lied in a certain way, then all of us are expected to follow their example. When we listen to the records of some of the great singers, however, we are amazed to find what liberties they took with the Mozart scores. Today we are not permitted to do so under any circumstances.

While the aria in the middle nineteenth century became an integral part of the opera, Mozart followed in the footsteps of Stradella and Scarlatti. Originally the concerto was fashioned after the seventeenth century type of aria. Later, in the middle of the eighteenth century, the process was again reversed. The aria became a concerto for a singer with orchestra accompaniment, in which the andantino became a second parte. The first movement corresponded to the prima parte and the third movement consisted of a repetition of the prima parte. Therefore the Mozart aria is a piece of bravura, with all the trimmings involved.

Vocal intensity is the worst pos-

(Continued on page 58)

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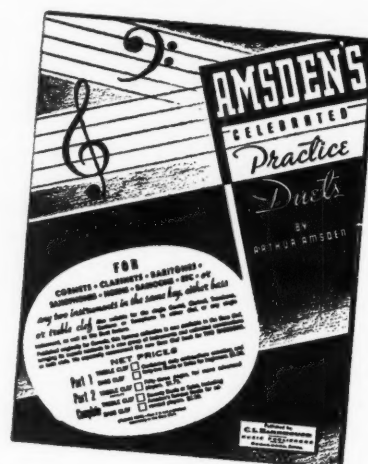
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New World Music Comes of Age

VANETT LAWLER

A report on music developments in the American Republics by the Music Education Consultant for the Pan American Union and Associate Secretary of the Music Educators National Conference.



THE postwar period finds the music scene of the American Republics changed and changing, and as a result, musicians of North, Central, and South America and the Republics of the Caribbean know much more about one another and about themselves.

The continuous flow of people and materials in the field of music during the war as well as in the postwar period not only between the United States and the other Republics, but also among the other Republics themselves, has obviously resulted in profitable exchange and mutual benefits and in knowledge about other countries and peoples. Prior to the war, international cultural contacts of all the countries of the western hemisphere were almost exclusively with the mother countries of Europe. The joint war efforts of all the countries of this hemisphere have left some positive results in the area of the arts. In music, the countries of this hemisphere have actually achieved a certain "American Unity Through Music."

Prominent in this exchange program are several distinct fields of music in the United States — the composers, musicologists, conductors, professional musicians, folklorists, folk music specialists, and music educators. And it must be admitted that although individuals in these various fields here in the United States are engaged in exchange relationships with the other Republics, they still have a great deal to learn

about activities and problems in the respective fields right here at home. As a matter of fact, we owe a debt of gratitude to our friends in the other Republics. Through the common objective we all had, namely getting acquainted with Latin American musicians, music, and music activities, and through the homogeneity of interests and objectives among Latin American musicians, some of the almost insurmountable barriers among music interests in the United States are beginning to disappear. In other words, our participation in the international scene has helped us lay the groundwork for more national unity and cooperation in music. Here is a clear case of an international activity motivating and actually preceding a national activity.

The changing musical scene in the postwar period in the twenty-one American Republics is discernible in practically all fields—composition, performance, publication (including music, music literature, and periodicals), performance rights societies, radio, research, folk music, and music education.

The works of such well-known composers as Chávez of Mexico, Villa-Lobos and Guarnieri of Brazil, Domingo Santa Cruz of Chile, and Juan José Castro of Argentina are being performed throughout the hemisphere, and not only their works but the composers themselves are circulating. Within the past few months Villa-Lobos has conducted at the SODRE (Servicio oficial de difusión radio eléctrica) in Montevideo and the Teatro Colón in Buenos Aires. Prior to 1946 Villa-

Lobos made an extensive trip as conductor of his own works. He filled engagements with the National Symphony Orchestra in Santiago, Chile, and Mexico City, as well as with some of the major orchestras in the United States. Villa-Lobos is currently in this country, having been invited to conduct, and to compose a stage work. Guarnieri from São Paulo, Brazil, had an extremely successful tour in Uruguay, Argentina, and Chile in 1945 and is now visiting the United States for the second time as composer and conductor of some of the major orchestras. Carlos Chávez of Mexico has been a frequent visitor and guest conductor in the United States and in several Latin American Republics. Performances of the works of Domingo Santa Cruz of Chile are popular throughout the Latin American Republics as well as here in the United States. Juan José Castro of Argentina conducted in Montevideo and Lima during the past season.

The young composers in the Latin American Republics are contributing substantially to the present musical scene of international exchange among the Republics of this hemisphere. During the past year one might meet Héctor Tosar, Uruguay's young composer and pianist, in Rio de Janeiro presenting a program of contemporary music including works of North and South America, and now we have this talented musician in the United States continuing his studies in composition and the dissemination of contemporary music. From Argentina

(Continued on page 64)

Note: This article was prepared for the *Music Educators Journal* and *The Music Journal*.

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Fred Davis, 1916
Marie Sanders, 1916
Hazel Thompson, 1920
Hugh Taylor, 1920
Earl Brock, 1920
Ralph Moyer, 1919
Lloyd Barden, 1920
Ora Dotson, 1902
George Kistner, 1917
C. G. Martin, 1915

2nd Row, left to right
Carl Johnson, 1921
Marshall Marks, 1920
Fred Forrest, 1920
Ellsworth Wilbur, 1919
Harry Funkhouser, 1913
James Sigsbee, 1920
Boyd Tavernier, 1909
Jasper Miller, 1920
Melvin Bender, 1916
Ervin Lehman, 1919
Ed Mast, 1919
Ernest Presnall, 1919

3rd Row, left to right
Sam Ellis, 1922
Charles Stenberg, 1880

W. G. Hall, 1921
John Richards, 1920
John Teed, 1906
Walter Homan, 1920
John Wilson, 1904
C. E. Cherry, 1921
Keith Nihart, 1919
John Unzicker, 1920

4th Row, left to right
Leroy Colby, 1912
Julius Stenberg, 1887
Anna Goble, 1919
Mable Kantz, 1921
Wilbur Lee, 1919
Sewell Lee, 1916
Fred Schaefer, 1890
Merle Blocher, 1920
E. A. Lindstrom, 1921
Archie Teeters, 1921
Purl Hunt, 1914

5th Row, left to right
Charles McManus, 1899
Carl Cousins, 1916
Lena Schneider, 1919
Floyd Albright, 1922
Harold Fedder, 1917
Ted Pounder, 1893
Reno Benfer, 1899

Dewey Booth, 1920
Charles Hultsch, 1907
Ray Poland, 1919
Hugh Loney, 1914
Charles Lambdin, 1919

6th Row, left to right
Clyde Clark, 1921
Orville Johnston, 1918
Etna Wilson, 1922
Lyle Pipher, 1917
Jacob Beers, 1917
Clayton Pletscher, 1922
Walter Richter, 1921
Russell Rowe, 1916
Sam Click, 1906
Ed Eash, 1919
Vernon Barger, 1918

7th Row, left to right
Tom Searls, 1919
George Lewan, 1919
Charles Wilcox, 1917
Paul Hardy, 1909
Tom Reed, 1921
Henry Eppers, 1919
Charles Harrington, 1919
George Beaver, 1914
Ernest Myers, 1920
Ira Corner, 1921

8th Row, left to right
Rodney Beckwith, 1913
C. D. Klinefelter, 1920
Ervin Hively, 1920
C. K. Moore, 1917
William Funkhouser, 1892
Russell Kegerreis, 1918
Willis Pettit, 1898
Joe Kimmeth, 1920
A. C. Mechling, 1901
Leland Bleiler, 1922
Banks Benner, 1916

9th Row, left to right
Herman Fisher, 1915
John Lape, 1922
Frank Hart, 1903
William Mott, 1897
Clifford Sailor, 1919
Harry Butler, 1911
Harry Hostetter, 1919
Joseph Cranmer, 1918
Herman Anderson, 1909
James Wehrly, 1922
Harry Whitely, 1916
I. U. Leatherman, 1902

10th Row, left to right
A. C. Blocher, 1916
Charles Corner, 1920

George Beerup, 1922
Paul Kolo, 1921
Lawrence Brewer, 1919
Arthur Wiltrout, 1919
Merrill Scott, 1921
Sanford Mast, 1922
Frank Palmer, 1920
E. D. Dennison, 1919
Edgar Lovejoy, 1902
Robert Schuler, 1922
Vernon Miller, 1909

11th Row, left to right
Frank Fletcher, 1917
Alva Mahoney, 1922
Frank Myers, 1919
George Reber, 1920
Wallace Ostrom, 1918
Harvey Marshall, 1918

William Conrad, 1887
Ido Carlson, 1916
Raymond Barley, 1920
Edgar Brown, 1919
Boyd Mills, 1919
George Adams, 1916

12th Row, left to right
Robert Ray, 1919
Roscoe Wise, 1921
Howard LaFrae, 1919
Earl Wright, 1918
Clarence Krause, 1919
David Ganger, 1919
Kenneth Kreider, 1919
Arthur White, 1917
Dewey Ganger, 1922
George DeWitt, 1919
Pleasant Killingier, 1918



"WORLD'S LARGEST MANUFACTURER OF BAND INSTRUMENTS"

Music of Our Time

WILLIAM KAPELL

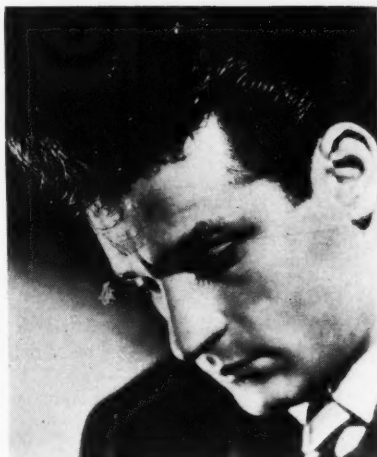
Against a background of experience in presenting contemporary compositions, a young American pianist tells of his plans for playing new American works to audiences abroad.

ARE we living in a horse and buggy age? It sometimes seems so when we listen to discussions of the virtues of the old masters versus those of modern composers. But won't the moderns of today be the old masters of tomorrow?

It is difficult to understand why so many people who live in the twentieth century, availing themselves of the opportunity that the telephone, automobile, airplane, and other scientific inventions offer them to enjoy life in the twentieth-century manner, refuse to understand contemporary art. Is it because contemporary art demands more mental effort than is required for the comprehension of that which we have heard since infancy?

Art never has and never will exist in a vacuum. It is a reflection of the life and times of its creators. The old masters wrote amid a quieter and more leisurely way of life, and their music is indicative of that life. Compare a symphony by Haydn or Mozart, for example, with the Shostakovich Seventh Symphony, depicting the siege of Leningrad. A modern composer who wrote in the manner of Beethoven or Brahms would be an anachronism, just as a composer a hundred years hence who wrote in the manner of Kabalevsky or Khatchaturian would be anachronistic.

Music, in addition to being a product of its times, is a product of the composer's country. While for the most part the music of all western countries has certain common characteristics, each country has an indigenous music. Beethoven and



Brahms wrote for everyone—but they wrote German music. The compositions of Tschaikowsky and Prokofieff are thoroughly Russian, and the music of Debussy could not be other than French.

It is quite probable that during the next hundred years Russia and the United States will produce better musicians and composers than Paris, Berlin, and Vienna ever produced. The Bachs and Beethovens of the future are living in our own country and in Russia.

When I visited South America last summer I found that audiences down there did not like contemporary American music very well because they had never had much opportunity to hear it. I included on my programs in Argentina and Brazil the Third Sonata of Vincent Perichetti, Aaron Copland's music from the film *Our Town*, and the *Tocata Ostinato*, by Robert Palmer. It was interesting to compare the audi-

ences' reaction to these pieces with their reaction to the Prokofieff Sonata No. 7, which also was part of my recital program. South American listeners gave a warm reception to everything, but they were much more enthusiastic about Prokofieff than they were about the music of our composers, perhaps because they had had more opportunity to hear Prokofieff compositions.

I am convinced that within the next decade American music will take the place it rightfully deserves among the great music of the world. Before World War I this country was in its musical infancy, still under the influence of its European heritage. The period between the wars might be viewed as one of adolescence for our music. Now, I think we have at last developed a truly American musical tradition, equal to (if not surpassing) that of any European nation. With the postwar influx of American artists to foreign shores, audiences overseas will have a greater opportunity to hear American music. Next summer I hope to aid in popularizing the music of our own composers in Europe.

Like music of any other country, American music is the result of tradition, folk songs, and the spirit of the people. Through the nineteenth century, along with the geographical development of our country, we were developing a folk-music tradition upon which we could build our library of classical American music. The hymns of the New England churches, the spirituals of the South, the cowboy songs of the West, and finally jazz have all influenced our composers.

The influence of Negro music may be seen in such modern folk songs as Jacques Wolfe's *Glory Road*; of the American West, in Aaron Copland's *Rodeo*, in Charles Tomlinson Griffes' *Two Sketches Based on an Indian Theme*, and in Ferde Grofé's *Grand Canyon Suite*. Virgil Thomson has used the music of the American churches in his *Symphony on a Hymn Tune*, and in his *The Plough That Broke the Plains* he has captured the spirit of the American prairie.

Jazz music has been an important factor, not only in American music but in all modern music. Composers of other nations have adapted this

(Continued on page 55)

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The Apollo Boys' Choir

COLEMAN COOPER

The conductor of the famous Apollo Boys' Choir offers words of advice to those who would organize and direct similar organizations.



ALMOST every week we receive requests for information on organizing a boys' choir. To most of the inquiries our answers are essentially the same. We say simply, "Unless you have had good vocal and theoretical training, have given special attention to the placing and developing of pre-adolescent boys' voices, can spare ample time for the musical and psychological problems involved, love children and their interests, and unless, above all, you possess unlimited patience, perhaps you had better invest your efforts in something else." Then we usually add, "If you have these qualifications and are successful in molding a group into satisfactory form, you will surely realize that the joy you have instilled in the hearts of your choristers and their listeners was worth many times the effort and anguish it may have cost you."

Perhaps the first big problem which confronts every director of a boys' choir (and it often remains a major problem during the organization's entire existence) is that of securing and maintaining enough good talent to fill the roster. Aside from the singers currently partici-

pating, there must be a reserve list of younger boys who are prepared to fill vacancies left by older boys who must resign when their voices begin to change. We believe that almost any city in the country with a population of 50,000 or more should be able to furnish at least twenty-five or thirty boys with good unchanged voices, sufficient musicianship, and the proper aptitude for choir work. In Europe almost every town of the suggested size has anywhere from one to ten male choirs. Some employ both men and boys; others use only boys. Many of these are church choirs, but some are concert groups which thrive because their members have learned to enjoy ensemble singing—an art which we Americans, with our busy lives, are dangerously close to losing.

We are certainly not unmindful or unappreciative of the efforts being made in our public schools to promote an appreciation of music which will enable listeners to experience that fine inner feeling that we have been hearing so much about from music educators lately. Likewise, we want to be among the first to endorse any effort to develop bet-

ter listening audiences, but we are afraid that some teachers have become so enthusiastic over appreciation that they have forgotten participation, especially that of group singing. It is difficult to believe that children or adults could achieve complete satisfaction from taking part in any musical endeavor unless they had gained some skill in the medium being employed. One would not expect an instrumentalist to perform ably unless he had had accurate teaching as well as plenty of practice. How, then, can we expect good singing unless there have been sound instruction and ample participation? A voice certainly cannot develop unless it is used, and used correctly.

In planning programs for a choir, the director should select compositions of sufficient musical and textual worth to interest both his audiences and his choristers. If either the music or the text is beyond the mental or emotional comprehension of the boy singers, they will accept it with indifference and perform it without feeling, animation, or color. Most young boys love nature and

(Continued on page 55)

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General Music in the High School

KENNETH HJELMERVIK

The newly appointed Director of Music Education of the Baltimore Public Schools points the way to a wider participation in high school music.



THE spectacular development of musical organizations in the secondary schools since World War I has been the subject for a good deal of self-congratulation on the part of workers in the field of music education. The results have, indeed, been gratifying. Bands, orchestras, and choral groups of commendable quality are not confined to isolated regions of our country, but are accepted nationally as a normal and desirable part of the educational program.

Articles which criticize the existing pattern in secondary school music appear in increasing numbers in professional music journals. The criticism is a healthy sign. It indicates that the high school music program has come of age, and that it must defend its practices. It also shows that there is developing the less comfortable quality of critical analysis which will require the continual re-evaluation of what we do.

A recent investigation of music offerings in fifteen selected schools of Washington and Oregon showed that each of them offered approximately the same type of musical experiences to its respective students. All these schools had bands, orchestras, choruses, glee clubs, and small ensembles, and a few had organized dance bands. The percentage of the total school population enrolled in music classes varied from 15 to 35 per cent. Soloists, small ensemble performers, and members of dance bands were recruited from the large musical organizations. This constituted the "music program." Other

investigations showed that the pattern has crystallized not only in this particular area, but throughout the country. There are variations, but basically the form remains the same.

During pre-high school years what musical experiences have the schools offered the present-day high school student? In those Western schools studied, all students had daily contact with music in the elementary schools. There was singing, there was music to be heard from radio and phonograph, students wrote songs which they performed, and boys and girls were given at least a nodding acquaintance with the score. These elementary students very often had musical experiences which were (to use a term dear to writers of textbooks) "rich and varied."

Some Obligations

In junior high school, also, there were music classes for every student for at least a year or two. On this level it is true that in some schools the primary interest of the music staff was in the band, orchestra, or chorus. Even so, an effort was made to offer music to all the students of the school.

When he reached the high school the student could choose an instrumental or vocal organization. He could play in the band or in the orchestra. But, it is generally true that these organizations require players with experience, those who have "come up through the grades" in instrumental classes. Or, he might sing in the choir. Yet, it is frequent-

ly true that tryouts eliminate some interested students, or that the high standard of performance expected of the group eliminates many aspiring vocalists who cannot overcome adolescent insecurity or timidity. Or perhaps a year of glee club is a prerequisite for entrance into the advanced group—the "desirable" group.

It seems clear that high school music organizations are directed toward the interested or so-called talented students. Let us assume that these students are well cared for by the musical organizations already mentioned. Are our obligations now adequately fulfilled? To answer this question satisfactorily we should consider the purpose for which the secondary school exists and the role of music within that school.

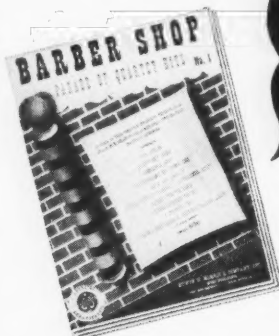
All of our public schools are instruments for improving the quality of democratic living—the high school not excepted. Everyone, we say, shall have the opportunity to develop according to his abilities. As educational workers we enjoy saying that the high school even yet directs a disproportionate amount of its attention to preparing students for college, even though only 15 per cent go to college. But, is it not true that high school music educators direct their attention to an equally specialized group?

We also say that the purpose of music in the high school is not vocational; rather it is to develop an understanding of music for both present and later enjoyment. We are interested in achieving the "good

(Continued on page 69)

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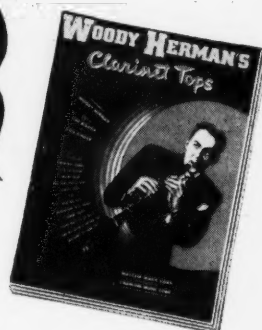
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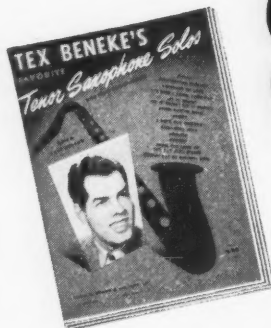
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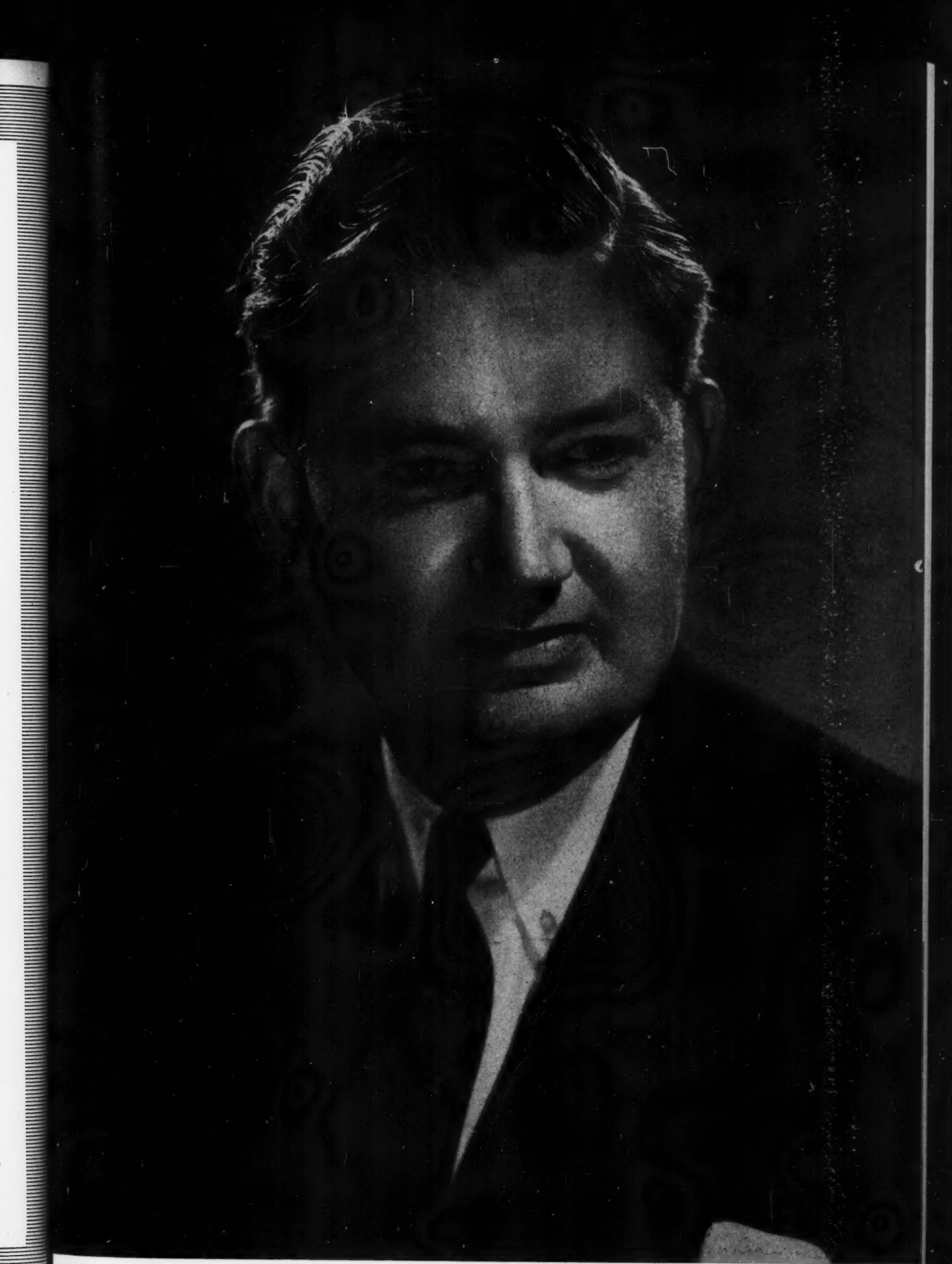


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GEORGE BORNOFF



THE central purpose of music pedagogy is to provide music to the mass of children in the schools. Rapidly growing enthusiasm for this art is bringing more children than ever before into music classes, bands, orchestras, and other ensembles.

Recent investigations show, however, that violin teaching is often attempted without the knowledge of a *logical structural basis* from which artistic playing can be developed. Many diligent members of the school orchestra are subjected to years of excessive practice on technical note pattern arrangements that are supposed to give fluency. Meanwhile, they stumble along with crippled bow arms, insecure tone, and feeble left-hand control.

The most profitable procedure is to introduce all fundamental controls from the initial stages in order to establish a feeling for the violin along with basic bowings and an elementary knowledge of the finger-board. There are only a few distinctly different basic movements for gaining control at the beginning that are used in various combinations to develop muscular coordination and flexibility.

In past decades there was a tendency to dwell on the complexities of violin playing, and the learning process was further complicated by too much stress on certain phases of the whole procedure. Pages of etudes and dull exercises accompanied by rigid rules were assigned for hours of mechanical practicing without

valid reason. It was thought that a long preliminary period of mastering pages of technical studies was necessary before students could play well.

Today the strings in high school orchestras are often too weak to play a single phrase or melody with musicianship and good intonation. Teachers frequently seek to deceive themselves on the count that these students lack the musical talent and aptitude necessary to play reasonably well.

But the fact remains that it is the instructor's business to convey clearly to the violin class the simplicity of fundamental controls, and even the least apt students can qualify as learners. Muscular control gained by application of basic principles will help to overcome the lack of physical coordination that inhibits some students.

The widespread shortage of strong violinists in school orchestras is a serious challenge to music educators, many of whom still believe that it takes many years with a *private* teacher to produce a good fiddle

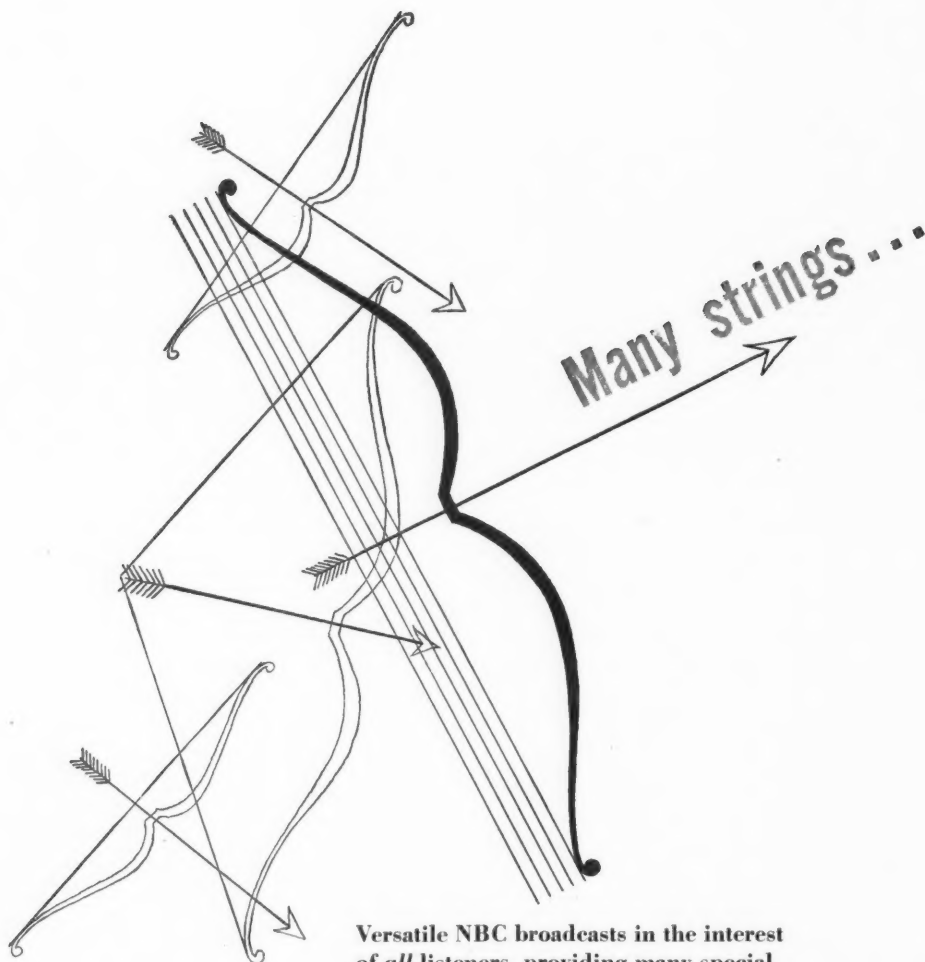
Mr. Bornoff, of the music faculty of Teachers College, Columbia University, explains some basic techniques that are effective in string instruction.

player. Yet violin *class instruction*, when properly handled by competent teachers, creates learning situations which do not occur in the private lesson. Class discussion of certain desired results and study of fundamental movements required for their attainment concentrates individual attention on the essential functions of playing the violin.

Once the interest and attention of a group of learners are focused on the surprisingly few movement patterns necessary, progress in the making of music will be swift. Increasing concentration and skill become evident as pleasure and a sense of accomplishment are experienced by the class. Having achieved quick results, they retain the early spontaneity which is the sustaining factor for future advancement and enjoyment.

The violin is not a very complicated instrument for the learner, yet the teaching material must be arranged to guide the class from the general knowledge of the whole violin to a more specialized knowledge. Only five different basic motions are necessary, and all technique and refinement of violin playing are the result of these five fundamental controls used in various combinations. It cannot be too strongly urged that both the instructor and the class be aware of the following basic motions: horizontal and vertical movements with the right arm; a horizontal movement of the left arm from the elbow in shifting; lateral move-

(Continued on page 59)



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Operation Melody

MAJOR GEORGE S. HOWARD

The director of the Official Army Air Forces Band, presents an account of an important postwar development of a military music unit.

SIX planes, 115 men, two tons of equipment for concert and broadcast engagements in Chicago and Milwaukee—that was “Operation Melody” the first peacetime “flight” of the newly organized Official Army Air Forces Band.

During the war the AAF Band had made “good-will” tours of Canada, England, Scotland, and France by air and rail. At that time music played an important part in all branches of the service and the finest musicians were available as members of Army bands, dance bands and special service units, authorized and unauthorized. The value of these various musical units has been proved many times over and much has been written concerning them.

Then came peace, and all these musical units melted away like snow on a warm spring day. But now we suddenly hear of “Operation Melody” and the question arises, “How did the Official AAF Band survive this era of readjustment?” The answer is very simple—“It didn’t.”

Examination of the records of the band members showed that some men would be eligible for discharge on one date and others at a later time. Replacements having sufficient ability and training were not available, so it was decided that it would be better to write “finis” to this unit at the height of its success rather than have its history marred by mediocre performances and poor morale because of the periodic loss of key men within the unit. Approval for the discharge of all AAF Band personnel was obtained from AAF Headquarters. The result: five men and one officer remained!

The final concert of this organization, which music critics both here and abroad proclaimed as “the greatest organization of its kind ever to exist,” brought many a heart throb to both the performers and the audience. General H. H. Arnold, who had built an Air Force second to none, had also built a band second to none, and every man in any way connected with the band felt a deep sense of loyalty to him and was proud to be a member of the AAF Band.

The wisdom of this mass discharge was soon felt in a number of different ways. It gave every former member of the unit vital interest in its future. It retained a standard of proficiency that could be used as a model for a new organization. It cleared the stage for a complete reorganization unhampered by dissatisfaction within. This move proved the most strategic in the Band’s history.

“Operation Melody” was then made possible through the foresight of General Arnold’s successor, General Spaatz, and his staff. Never has there been a university president more cognizant of the value of the arts; never has there been an officer more alert to the cultural advancement of his country than General Spaatz. His views are shared by his deputy commanders, General Ira C. Eaker, General C. C. Chauncey, General Fred Anderson, General Leon Johnson, and the Air Staff. To work for men such as these might well be the aspiration of every university professor or business executive.

It is the belief of these Air Force officers that the AAF belongs to the

people of the United States and, since music is a universal language understood by all, that it can be used as a vehicle for disseminating Air Force information to the public and for promoting the best possible good will between the public and its AAF.

Radio quite naturally plays a very important part in any public relations project, but in order to obtain radio time on a sustaining program it is necessary that the programs presented be the equivalent of any commercial shows on the air. To accomplish this, music is essential, but it must be well performed, whether it be popular, semi-classical or classical. And so the first step facing the AAF Band-in-being was to obtain musicians who were artists on their instruments. To enlist men of this caliber it was essential to offer them

(Continued on page 53)

Lt. Helen Barnes, adjutant of the AAF Band, auditions T/Sgt. Markley and T/Sgt. Flieg.



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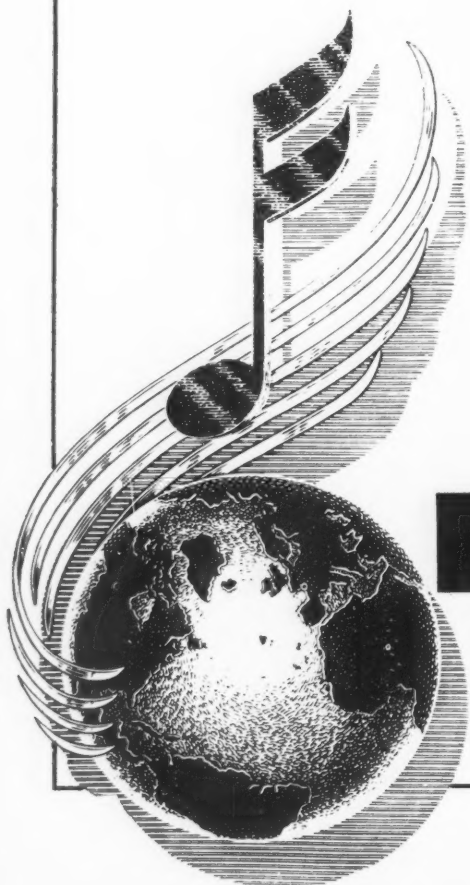
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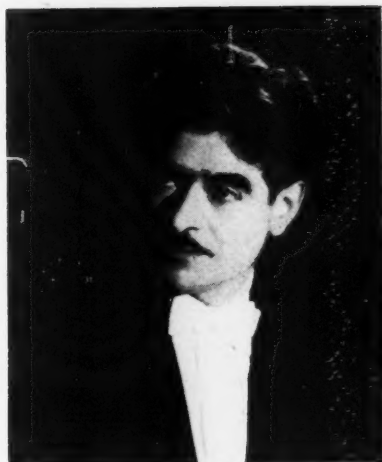
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Washington Heights Symphony

MAXIM WALDO

A lively account of the organization and development of an urban community symphony orchestra and its activities by its resourceful conductor.



IN THE past thirteen years I have seen a community slowly metamorphose. From the heart of what is known as "the bobby-sox circuit" I have conducted, directed, and nursed a symphony orchestra which plays Bruckner and Stravinsky. Working without funds, in a hall which doubles as a synagogue, and with many players who in their vocational hours are jewelers or chemists or teachers, I have learned that serious music need not necessarily be confined solely to the Philharmonic and Carnegie Hall.

To be more specific: in the first concert of the Washington Heights "Y" Symphony, some thirteen years ago, there were more persons on the stage than in the hall. But our audiences grew steadily until today we are forced to lock the doors fifteen minutes before the performance. And this, despite the fact that our season's repertoire for 1946-47 included Kalinkow's Symphony No. 1, the Rimsky-Korsakoff Symphony No. 1, Tchaikovsky Symphony No. 5, Randall Thompson's Symphony No. 2, the Stravinsky First, Bruckner's Fourth and Brahms's No. 1, as well as an all-American program.

Previous to our arrival, the YMHA had offered only dance music for the jitterbug set. Nowadays the self-same bobby-soxers listen in at rehearsals.

One reason for the burgeoning community interest is the active participation by the community itself. A good part of the orchestra personnel comes from the vicinity of Washington Heights and many fields of work are represented. There are an art teacher, a transportation engi-

neer, an insurance man, a department store buyer, a millinery worker, a dental technician, a postman, a laboratory technician, a private secretary, a social worker, a manufacturer, a restaurateur.

Then, too, the community has a stake in the modern works we play in that it contributes the prize money for any contests we may hold. In 1941, for example, we raised \$100 (by "passing the hat") as an award for the best original American composition to be submitted. The contest brought to the fore the then unknown Don Gillis who subsequently, and at the personal request of Arturo Toscanini and Frank Black, became program director of serious music for NBC in New York. An interesting sidelight is the fact that on February 16 this season we played an all-American concert in conjunction with the WNYC Music Festival in which we gave the world premiere of Don Gillis' Second Symphony.

Bridging the Gap

The orchestra, of course, also includes professional musicians and music students. As a matter of fact, I like to think of the orchestra as bridging the gap between the professional musician and the student. Many of our young people have graduated into such major symphonies as the NBC, Boston, Minneapolis, Los Angeles, St. Louis, Cincinnati, Indianapolis, Pittsburgh, New Orleans, Buffalo, and Dallas. And our monthly concerts are broadcast regularly this season, for the first time, over New York's radio station WNYC.

The story of David Oppenheim is typical of the kind of service we have been able to offer to at least one segment of the community. Dave, in his teens at the time, came to all rehearsals as a listener when we first began to set up the orchestra. He joined the clarinet section as second clarinet, and then moved into the first chair. Shortly thereafter he was offered a scholarship at the Eastman School of Music and is today first clarinet in the New York City Symphony.

The YMHA sponsors the orchestra. It provides the auditorium which is our rehearsal and concert hall. It also provides postage facilities, and programs are mimeographed by the office. Since last season a buffet lunch has been served for orchestra members on the day of the concert between the time of the dress rehearsal and the concert itself. The chairman of our board of directors, Mr. Charles Cohen, made possible our broadcasts this season by personally assuming the wire charge.

When the group was organized I brought along my personal property in the way of instruments and stands. In the interim, however, the "Y" has added more stands at its own expense, and I gave several oboe recitals, the proceeds of which were used to buy additional instruments.

Despite all the above assistance, it has been hard going financially. There is no salary attached to the position of conductor or secretary. There is no fund I can go to for any orchestra needs. Should a bass string break, the "Y" must raise the money to buy one. There is no money for

(Continued on page 37)

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The School Choir Program

FREDERICK FAY SWIFT

A plea for the expansion of school choral activities is made by the president of the National School Vocal Association, who is director of music in Iliion, New York.

THE organized school choir program in this country is only one hundred and ten years old. With a background of hundreds of years of church choirs, it is only natural that the first school choirs should copy the best church choirs of their time. Not only did the students sing sacred music, but they dressed in choir robes, opened their programs with processions, and in every way imitated the church choir program.

In far too many schools of our time the influence of ecclesiastical music has never been thrown off. The majority of our school choirs continue to pattern their activities after those of the church choir. As late as 1943, when the National School Vocal Association was preparing its lists for the Competition-Festival Manual, it was observed that sacred titles were preferred above all others. While this is not wrong in its concept, the vast amount of secular material available demands that those engaged in music education expand their activities beyond that of the church choir.

The choir program in any well-developed school system extends from the senior high school choir, down through the junior high school, finding its roots in the elementary school. Here in the lower grades the child is taught how to read music; his ability to blend his voice with others in part singing is developed; the desire to sing in large vocal ensembles is aroused. Here in the elementary grades the director organizes his choir program. He presents concerts and may enter his grade choirs in festivals.

With this choral program beginning early in the child's life, it is



only natural for him to continue to sing in the junior high school choir. His enthusiasm for music carries him through the changing-voice period, and many junior high school choirs are capable of singing the finest of choral music within a limited range and of an easy grade.

By the time the student has advanced through this program and enters the senior high school, it is not necessary to give a formal examination to determine who is eligible for the senior choir. Students who have been members of the choir program for several years form the nucleus for an outstanding ensemble. These students know how to carry their own parts, how to follow the conductor, certain stage discipline, and in addition they have a background of choral literature gathered through several years of participation in the school's choral program.

It should be pointed out that in some school systems where the senior high school choir is no better than that of the junior high school, where

the same type and grade of music is sung as in the junior high school, the challenge is lost and a large percentage of the junior choir members will not care to sing in senior high school.

In the senior high school a second choir program should be maintained for those boys and girls who did not begin to sing in the grade schools. This may be done through voice training classes so that the students may concentrate on preparatory studies for a semester or two and then become eligible for the senior choir, or it may be done with a second choir activity often called the "school chorus."

The senior choir in any school program should be more than a performing group. While public concerts are very important, the course should also offer correct vocal technique, a study of numbers representative of the various types of choral literature, and the development of individual abilities. While some of this may have been taught in the junior high school, the director of the senior choir must continue and enlarge upon it. Every student should sing several of the outstanding church hymns. A few of the "early church" compositions (works by Palestrina, di Lassus) should also be sung. A few of the choral numbers from operas and oratorios make very interesting reading, especially when prefaced by the story of the work from which the chorus has been taken. The well-organized senior choir program will also include some madrigals and motets, sung by the entire choir as well as by smaller ensembles. An easy transition may be made from the madrigal to our early American folksongs, many of which have recently been "dressed up" into excellent arrangements. Some time should be given to patriotic music, not only that of our own land, but also that of other nations. And last, but far from least, considerable time should be given to singing modern arrangements of the present day.

In some schools the use of modern compositions is frowned upon by the teacher; in a very few schools, by the administration. This latter is unfortunate not only for the students singing in the choir, but also for the community. Far too much of our

(Continued on page 70)

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Teachers and Dance Bands

HOWARD E. KELLEY

Should our teachers colleges prepare their students to train high school dance bands? The director of instrumental music in the Rahway, New Jersey, High School presents his viewpoint.

MANY a young music teacher, beginning his first job has been informed that it will be his duty to organize and run the school dance band along with the marching band, orchestra, chorus, and other musical activities. According to his college training, the dance orchestra will practically run itself. All he needs to do is to assemble those students who are interested in dance music, give them a couple of orchestrations, and let them play. Almost any instrumentation will do as long as there are a drum, piano, violin, saxophone, and perhaps a trumpet or trombone. However, for some strange reason the orchestra does not produce the smooth rhythms which one is accustomed to hear over the radio, and the student dancers, whose supposedly undiscriminating ears are expected to accept all, complain that they cannot dance to the music of their school orchestra. The rhythm doesn't "feel right," and the melody, during those brief, fleeting moments when it can be recognized at all, sounds stiff and distorted. The players themselves soon realize that their music is not quite what it should be and they begin to have their doubts regarding the ability of their new teacher, who seems unable to bring order out of chaos. The teacher, on the other hand, suddenly realizes that he is working in a field that has many unforeseen pitfalls, a field that requires specialized training which he has not received, and he thinks, with some bitterness perhaps, of how this phase of his music education was dismissed in college with the casual pronouncement, "Of course you will

be expected to organize a school dance orchestra, but that will practically take care of itself."

In failing to offer training in the dance music field the teachers colleges are not being quite fair to the students whom they are graduating as "thorough music educators," or to the students who, in turn, will be taught by the products of the higher institution. Because of his lack of knowledge of this particular field the neophyte teacher finds himself losing prestige with the students, and the students are forced to find their dance music education in roadhouses, dance halls, and so on — the only places at the present time where beginners can gain experience in this field. Thus, the teachers colleges find themselves in the unique position of being the only institutions capable of taking the teaching of dance music out of the roadhouses and putting it where it rightly belongs — in the school.

Two Purposes

There appear to be two main purposes in teaching music in the public schools. The primary one is to provide all pupils an opportunity for a more intimate acquaintance with music and thus increase their enjoyment of this art. The secondary purpose is to provide specialized training for those students who are interested in music, either as a profession or as a hobby. Speaking in terms of instrumental music only, how many students enter the concert field as compared with the number that enter the dance field? I do not believe that figures are avail-

able to substantiate the following statement, but it seems apparent that the majority of students taking instrumental music who carry it beyond the secondary level, as either a vocation or an avocation, enter some phase of the popular dance field. But how many of these same students are able to acquire their specialized knowledge in an accredited school? They must learn their trade chiefly through the school of experience. They must live and associate with people like themselves, who love their profession but who have little education other than that required by the state. Is it any wonder that professional musicians, as a class, are denied that status which other musicians enjoy? Their interests are limited to their own particular field and themselves. Yet it is inevitable that our young music students will seek training outside of school music education if the teachers colleges persist in their belittling attitude toward popular dance music.

Dance music has come a long way in the past two decades. From the loud, blatant ragtime music of the twenties we have evolved the smooth symphonic-type dance music of today, which suggests the style of André Kostelanetz, Percy Faith, Paul Whiteman, and Morton Gould. No one can deny the enjoyment they receive from listening to such music, nor the contribution this music makes to our modern way of living, and yet our institutions of higher education, those same institutions whose function it is to train us to enjoy the nicer things of life, fail to

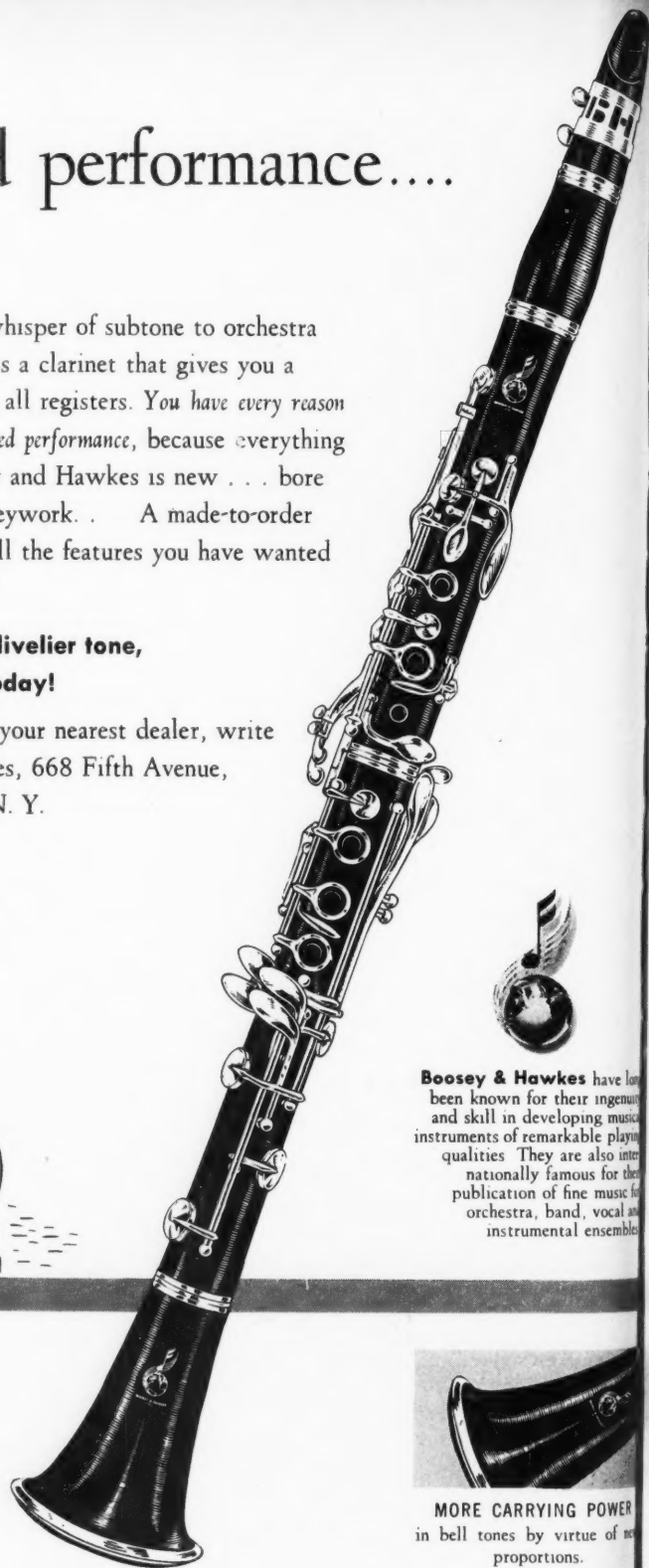
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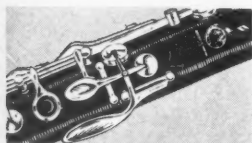
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The Band Is a Band

PHILIP J. LANG

A well-known arranger and composer makes a plea for the integrity of the band and urges the establishment of its identity entirely apart from the orchestra.

I WISH you would drop around and hear my clarinets, they sound just like violins." Invitations of this sort, promising all manner of revelations, are frequently received by me and are as frequently refused. Other accomplishments of dubious value are boastfully proclaimed and heralded as feats of ingenuity. When discussing instrumentation and literature with band men it is occasionally necessary to remind oneself that the subject under discussion is the band, not the orchestra. The two mediums are so closely related that it is sometimes a temptation to define the band as "the poor man's orchestra."

Such a definition, although absurd, points up the fact that the true conception of a band is neither understood nor practiced by a considerable number of educators and professional musicians in the field.

The highly developed facility of physically leading a band and mentally conducting an orchestra is often exhibited. Tonal values are altered, instruments are substituted, music is selected, and interpretation is molded for the sole purpose of approximating the ideal—the orchestra.

This writer does not subscribe to the theory that the band is inferior to the orchestra, or to any other theory of comparison. On the contrary, it is more accurate to say that the extent of dissimilarity is the measure of success achieved by the band in its effort to attain independence. A distinct medium, boasting its own instrumentation, literature, and musical ideals is the desirable goal. Attainment of this goal is possible only when all exponents of the band, in-

terpreters and creators, have a true conception of this medium and constantly exercise their critical faculties for its perfection.

It would be ungrateful to fail to recognize the tremendous service rendered by the orchestra in the formation of the band. Younger than the orchestra by two hundred years, the band has attained a proportionally greater degree of development. Its ensemble is by no means perfect, nor is the orchestra, but the basic fundamentals are established, and developments are constantly being suggested. The initial growth of the band was hastened by the example of the orchestra as a guide. Entire principles, mechanics, literature, and ideals were borrowed from the orchestra to found this new medium.

Main Purposes

However, this imitation of the orchestra has reached a point of diminishing returns. It was a means to an end, not an end in itself; it has ceased to be an asset and has become a distinct liability. This is the time for the band to take stock of its gains and pursue its destiny as an independent medium of music.

This proposed emancipation of the band necessitates, first, a critical examination of its mechanical facilities. As the whole is equal to the sum of its parts, so the band as a medium is equal to the balance of its instrumentation. Here the picture, at present, is not too hopeful. The forces at work seeking to introduce new instruments and eliminate others are seemingly motivated by a desire to approximate more closely

the orchestral tone. Objection to the heaviness of the tuba quality is resulting in the addition of one or more string basses in the band. A proper representation of bassoons and bass clarinets, true band instruments, would obviate the need for this addition. The introduction of cellos is motivated by a desire to soften and mellow the baritone-euphonium tone. A sufficient number of alto and bass clarinets, properly used, would accomplish the same purpose. Now that the string bass and cello have been absorbed, why slight the viola?

Expulsions are the result of similar strategy. The E \flat clarinet has a harsh tone and its intonation does leave something to be desired. The popular, and quite general, practice is to justify its elimination by augmenting the flute section. In reinforcing and extending the upper register of the B \flat clarinets this instrument has great value, and this writer has never scored for the E \flat clarinet as a flute of another color.

The band is suffering another blow to its individuality in the almost complete elimination of the Flügelhorn. Scarcely known to American bands, this instrument is being relegated to oblivion without a fair trial in the present instrumentation.

If the above examples are not indicative of a retrogression in band development, then perhaps the occasional flagrant handling of the present instrumentation will complete the picture. Many school bands of sixty players boast (?) of twelve to eighteen trumpets and cornets. Under these circumstances an at-

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Accordion Establishes Itself

F. HENRI KLIICKMANN

An authority in the field of music for the accordion, Mr. Klickman outlines the growing importance of this instrument in "serious" music.

WITHIN the past few years the accordion has made astonishing headway in establishing itself alongside other instruments such as the piano, the harp, and the organ as a vehicle of expression.

There has been some question by a few skeptics concerning whether or not the accordion was a legitimate musical instrument. Thus far, I have never been able to get a concrete opinion from any of the musical intelligentsia on this subject. This led me to conclude that these critics have never given enough thought to the possibilities of the accordion or delved into its literature, and also that they have never heard a true artist perform on this instrument. Some of those who are inclined to speak disparagingly of the accordion, think of it as a sort of toy. It is true that the little 12-bass accordion has been especially constructed for children, which is also true of the half-size violin; but neither of these instruments can be rightfully termed a toy or in any sense non-musical. Naturally, we occasionally meet a person who does not particularly care for the tonal color of the accordion. There are also those who do not like string music and some who do not like to hear brassy. However, such distaste for tonal color does not give anyone the right to condemn any single instrument or combination of instruments. The 120- or 140-bass accordion, in the hands of a skilled performer, can be played in an interesting and artistic manner and provide music that is as pleasant to listen to as that of any other instrument.

One often hears the remarks that

the accordion is limited. Limited in what respect, its tonal compass? If that is the case then every other instrument is limited because it is impossible to play a clarinet solo on the violin unless it is written within the compass of the latter. This applies to all instruments, which brings us to the subject of transcription. When transcribing an orchestral work for piano or a string quartet for wood-wind, and so on, the intention is not to make it sound exactly like the work as originally written but merely to make it as playable as possible by retaining the melody, harmony, and rhythm. Of course it might be necessary to make a few changes in the general arrangement so as not to exceed the limits of the instrument or instruments for which the transcription is intended. With regard to the accordion, it might be said that almost all piano music can be transcribed for it. When intelligently handled by expert arrangers, those who know the mechanism and possibilities of the accordion, the ultimate result of such transcriptions is truly amazing.

Perhaps those who speak of the limitations of the accordion refer to the bass (left hand) section. Here again I might add that in the hands of a skilled performer, some of the most difficult left-hand passages can be overcome by rearrangement without distorting the original or intended effect. For that matter, the bass section is fairly complete, with its single basses, major, minor, seventh, and diminished chords. With certain combinations of these chord buttons, a great many altered and extended chords are possible. The

only exception is the augmented chord, for which the right hand can substitute.

Some years ago, when the accordion first began to achieve popularity, there was very little published music available for it. There were several reasons for this. First, there were not enough capable arrangers to transcribe piano compositions for the accordion; second, there were very few publishers who would take a chance on getting out accordion music, because of its limited sale; third, there were not enough artists appearing before the public who could popularize the accordion music. Now, however, the story is much more cheerful, since the accordion has undergone many mechanical improvements and much better instruments are being manufactured. Then, too, thousands of new compositions and arrangements exploited by the leading artists are being published each year.

I mention below a few of the world's foremost virtuosi who have contributed greatly to the popularity of the accordion and who have demonstrated to the satisfaction of some of the musical-minded people that the accordion deserves bona fide recognition in connection with our leading orchestras: Magnante, Frisini, Gaviani, Deiro, Biviano, Gallarini, Sedlon, Nunzio, Arcari, Yale, Rossi, Sorosoto, Billotti, and Iorio.

Charles Magnante, who has been heralded by many as an accordionist without a peer, has proved beyond a shadow of doubt that, in capable hands, the most serious music of the masters can be given an artistic

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Dr. and Mrs. Hansome, of Lewis and Clark College, Portland, Oregon, advocate more music that will develop a "One-World" feeling.



THE time has come for poets and musicians to get together to create poetry and song for world fellowship. From a planetary point of view we can no longer justify the singing of nationalistic songs and hymns of the past, such as *Deutschland, Deutschland Über Alles*, *God Save the King*, *Rule Britannia*, and songs which play up the idea, "my country, right or wrong."

The new world that is crying for delivery is one in which the nations feel like members of a big family and in which each separate nation nurtures its peculiar treasures and gifts for the general good and the admiration and emulation of other peoples. Such a world will make historical, not to say archaic, much formerly insular repertoire of music and poetry. Chauvinistic songs and poems, once required singing and reading in the classrooms, must be replaced or rewritten in the light and warmth of current needs. People must be induced to take larger views if the One World ideal is to become

a reality for the coming generation.

Since human beings live primarily in their feelings, songs and poetry are an efficacious means by which to extend the radius of human sympathy and solidarity. Let our living poets and composers overcome their preoccupation with esoteric technique and nebulous non-objectivity. Let them ask each other, How can we promote the fellowship of kindred minds? How can we build toward universal kinship?

Among the shortcomings of the masses today are their cultural impoverishment and their mediocre taste. The music and lyrics which the masses sing are almost wholly of a patriotic, religious, or romantic nature—narrow, limited, and sensual in emotional appeal. How often one hears a casual group sing with only the ordinary, sterile hymns in common.

Patriotism is a form of group feeling, and in a healthy, rational state is commendable. Musicians and poets can help to expand or contract that feeling. Indeed, the emotion that we wish to awaken depends upon the manner in which we direct it toward a great social purpose. For, as we have seen to our sorrow in two world wars, music and poetry can be used to promote either good or evil. Behold nations that gave us classical music engaging in fratricidal extermination! Music as an international art can serve a noble cause when embodied with great humanitarian poetry and purpose that are expressed in daily behavior.

Love of country is one of the noblest emotions of man, but in large areas of the world it has been perverted. That erstwhile feel-



ing of attachment to locality was twisted and corrupted into a caricature, a profanation of humaneness. Ibsen biting satirized self-sufficiency in the oft-quoted line, "To thyself be enough." And again, "That man is strongest who stands alone." We have witnessed — at immeasurable cost — the madness of men with such schizoid ideas.

An awareness of belonging together is one necessary step toward the achievement of a consensience among mankind. Large responsibility for creating that awareness rests not only upon the poets and musicians, but upon the schoolteachers, the parents, and the public policy makers; in fact, upon all who are closely associated with the upbringing of youth.

Youth must be prepared with a new interpretation and feeling for a world of change. The answers to the problems of the world we live in are not to be found in the back of the book as in the case of arithmetic texts. They must be worked out

in the cooperative activities of daily living together. Schoolteachers must purge the old books of irrelevant matter. School curricula still select poetry and music and literature which are expressed in the language of a decadent culture. (Decadent in the sense that its ruling class was unable to forge the wider and stronger social bonds demanded by the times, and its educational system unable to produce human personalities who were adapted to work for the common good.)

The nascent world-minded culture does not mean a complete break with tradition. The cultural heritage always intervenes between the past, present, and future. No, not a severance but a progressive development in which the emphasis is upon the enhancement of the democratizing process and the growth of love and comradeship.

One of the great problems which the creative artist will face in developing an art that is founded upon world fellowship is how to stimulate and warm the souls of vast multitudes of human beings. Music can effect a grand thaw wherever fridity, social distance, aloofness, and reticence tend to resist the growth of otherism. But the growth points will not get excited by abstract technique, by virtuosity, or by jazzy anodynes. Highly technical performance may please the learned esthete, but it is usually unintelligible to the masses, therefore decadent in effect.

The Scandinavian People's Colleges exemplify the value of meaningful poetry and melodious song. In those renowned folk high schools every class opens and closes with an appropriate song. The Danes love to sing. In normal times Denmark produces thousands of lyrics annually. Indeed, the soul of Denmark can be sensed through its lyrics and music. Note also, that Denmark excels in cooperation!

The call today is to poets and composers who are attuned to the needs, wants, and aspirations of the living. We must encourage them, for bards and musicians need an audience, and the greater the bard, the greater is his need for a great audience, as Whitman observed. Our schools have been diligent in the conservation and transmission of antiquarianism but egregiously negli-

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Art in Action: A Way of Working

HELEN G. BAKER, DEBORAH HUNT, RUTH W. JONES,
MURIEL E. LOGAN, AND MARGARET R. WHITE

The results of a community of effort in the arts are described by five members of the staff* of Horace Mann-Lincoln School, Teachers College, Columbia University.

LATE in March, 1946, after the basketball season had closed and before baseball had begun, the students in grades ten, eleven, and twelve in the Horace Mann-Lincoln School presented *High and Wide!*, an original musical comedy which had grown out of their work in the related fields of dance, music, and drama. The production was a radical innovation even in a school where theater, music, and the dance were already a fully developed part of the curriculum. Previously, dramatic productions had alternated in emphasis on the three areas involved. Straight dramatic plays such as *Our Town*, *Winterset*, and *Macbeth* had been given. Musical groups had sung operettas and an original cantata. The girls' dance classes annually produced a dance program in which original student compositions were performed.

At all times, of course, the three departments worked cooperatively. Staff members assisted with one another's projects, the year's work was dovetailed so that emphasis in the various areas was evenly divided, and the students at each age level were given opportunity for expression in each medium. Often the working out of this plan called for large unified projects—usually at a single class level—to which all the arts contributed.

* Cooperation on the part of teachers as well as students is essential to the successful development of a project such as the one described here. Miss Baker was responsible for music; Miss Hunt for music and dance; Miss Jones for dance; Miss Logan for art; and Miss White for drama. This article is presented in two parts; Part II appearing in the May-June issue.

Note: Reprinted from *Teachers College Record*, Vol. 48, No. 2, November, 1946.

Such a project was the ninth grade's production of their dramatic adaptation of *John Brown's Body*. For this play, which they called *Freedom Song*, they wrote incidental music and composed two dances. They also wrote their script in their theater arts class and designed and built the required stage sets in the art room. The production was an exciting one. It established the precedent that the students could express ideas in parallel art media and fuse them into a unified and effective whole. *High and Wide!*, which was in large part carried out by students who had had the *Freedom Song* experience, was an outgrowth and further development of this concept of the fusion of the arts which none of us had previously tried or seen tried elsewhere.

Germination of an Idea

It all began in the spring planning session when the staff was drawing up a program of productions for the following year. Time was being allotted for the dance, music, drama, and so on. "How about tackling a completely creative piece of work to be developed simultaneously in all areas?" someone suggested. This evoked many questions. "You mean for the major, all-school production?" After working with material written by Wilder, Shakespeare, Ibsen, and Benet, would the students be satisfied with anything they could write? "Who would write the script?" "Do we have musical talent to compose the songs?" "How would the dances fit in?" Everything would have to be subordinated to unity of effect, we decided. All agreed that it would be the most exciting production yet if we could do it. Why

couldn't we? At least we were eager to try. That it should be written in the modern idiom and should express the students' feelings about their "now" was the consensus of the staff. So it was decided. We would attempt the following year to develop a musical dance drama, original in all its aspects, which would make a statement about life in our times and utilize for its expression the techniques of current day musical comedy. Thus our project was born.

In the autumn the students were acquainted with the idea. They were fascinated with the problem at once and never lost their enthusiasm for it, though some of the staff had moments of doubt until the last costume was packed away, recordings were made of the songs, and the choreography was jotted down in permanent form. At graduation time—the play had been given in March—the tunes still drifted out of open classroom doors at noontime or after school.

This, then, was an idea which germinated in the heads of the staff but which fell on such fertile soil in the felt need of the students for such an experience that its growth and flowering seemed almost spontaneous.

Writers Take Over

The advanced theater arts class, composed of eleventh and twelfth grade students, undertook to write the script. If they were successful in producing a play of quality, dance, music, and stage design would be undertaken and the result would become the major dramatic production of the season. The objective, the group decided, was to plan a play in which dance, music, stage design,

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Scenes from the Horace Mann-Lincoln School production, "High and Wide."



and dialogue would blend to project a theme of some depth and evoke a genuine emotional response in the audience. They were stacking their effort up against the memory of an incredibly fine performance of *Peer Gynt*, which had been given as the all-school production the year before. A small order, but the young are not without confidence in their abilities!

The present state of musical comedy came under discussion and as most of the students had seen a number of the current Broadway musicals, they were able to add their own critical views from firsthand observation. The class decided to go as a group to see *Dark of the Moon* in order to have some single play with which all were familiar as a basis for discussion.

Out of this study the decision evolved to write about the here and now. The class was interested, as the staff had been the spring before, in an interpretation of the life about them, presented in the present-day idiom which fuses dance, music, drama, and stage design into the dramatic form which we call musical comedy. Neither we nor the students meant by that what Victor Herbert meant when he wrote *The Red Mill*—a story with songs and dances added for a variety of effect. We were seeking with Rodgers, Hammerstein, Kern, and Agnes de Mille for a new form in which music and dance, equally with the script, would forward the psychological and emotional development of the play.

For a time it seemed wise to search for a story which we might adapt to our uses, as *Green Grow the Lilacs* and *Liliom* had been developed into *Oklahoma!* and *Carousel* respectively. These two musicals and *Show Boat*, we felt, were invested with a dramatic power not commonly present in musical comedy. We wanted our musical to be like them, but we weren't sure we could write like Riggs or Molnar or Ferber. So we read a great many American folk plays and stories looking for a locale that interested us, a story that held our attention, characters which we felt it within our power to interpret. Nothing seemed just right, and more and more forcefully the idea took hold of the group that the only satisfactory answer would be a completely original script in which they,

the students, could make a statement about their immediate environment—New York City.

In the early writing conferences all members of the arts staff who were to be involved visited and contributed to the setting up of the plan. It helped to be able to consult with the authorities on possible ways of using the dance or the extent to which it was practical to contemplate musical development of the theme. Throughout the period of writing, moreover, contact was established and maintained between the various student groups—glee club members dropped in to try to help with the script, aspiring composers watched the dance groups to learn their ways of working and the kind of music suitable for them, and members of the theater arts group conferred frequently with dancers and composers. This interchange of ideas gave to students and staff alike a common ground of understanding from which to explore patterns and a growing sense of parallelism in design which would develop in the various areas.

The New York scene having been decided upon as the locale from which the play was to grow, students began bringing in all manner of materials—pictures, plays, clippings, music, short stories—anything which stimulated them and provoked musings about the city. All agreed that many characters and shifting scenes were essential to portray the variety of living which went on within the city's limits. Saroyan's *Subway Circus* suggested that the drama could be played out entirely underground. *L*, a short play by Leopold Atlas, which begins at dawn with a milkman and a cop on a city corner and runs through the hours of the day and night suggesting the flow of the city life over the pavements, offered a pattern that might be elaborated. For some time the class thought of centering the action in a corner hot dog stand, for there part of the city is living and there we could be near its heart.

Soon it became apparent that a story must be found into which to blend the varying moods of the city. Each student in the group—there were fifteen—brought in a rough scenario. One boy's contribution was "A Theological Fantasy." It began:

John McGurney was lost. Hopelessly lost. The gliding vultures had been watching

him hungrily as he staggered in wide aimless circles. The heat burned its way up from the soles of his feet to his mind and his eyes saw nothing but the dunes of sand, parched waves of a petrified ocean.

It was concerned with a man searching for his soul, and it never mentioned New York. Its quality and power were at once evident to the group, however, and they seized from it as the theme of their play a lonely man at first overpowered by the immensity of the city, but who, upon finding his niche and becoming a part of New York life, discovers it to be friendly and embracing.

The development of this idea was next undertaken by individual members of the class. Now the problem arose of determining why the hero should be entering the city at the time of the play. Obviously an old city dweller would already have made his adjustment to its demands. A country lad seeking his fortune was rejected as too trite, an itinerant fortune teller as too bizarre, a convict in search of a pawn shop as not likely to enlist the sympathy of the audience. A soldier returning from overseas was finally accepted as timely and not too difficult to characterize.

A third beginning was made, this time to find a plot concerned with a lonely soldier engaged in some sort of search which would lead him through the physical maze of the city and into an understanding of its nature. The quality of the play was as yet undetermined. Depending upon its treatment, it could turn to satire, romance, psychological study, or sheer fantasy. Tragedy, the class agreed, was out, for to them New York was gay, exciting, and warm.

The class decided to choose the most intriguing scenario turned in and to write the dialogue of the play from it. The scenario they chose opens as follows:

The silhouette of New York rises behind the bow of a docked troop transport. It is night and the set is dimly lit, but even in the darkness it is easy to perceive that the scene is out of focus. The perspective is wrong and gives a sense of exaggerated angles. It is a world of fantasy and dream.

In this opening dream scene Dave, the returning hero, imagines his reception in New York. The mayor and the city fathers are there to greet him. A beautiful girl rushes into his arms. He is given a huge

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medal and handed a golden key to the city. The crowd hails him and bears him off to show him New York!

When Dave awakens, reality is different. The ship he is on docks, but there is no welcoming committee and the girl he had expected to meet him is not there. Dave, it seems, and a stenographer named Kitty Miller have fallen in love by V-mail without having seen each other. Dave has sent Kitty his picture but she, thinking herself rather plain and dull, has not sent hers and has pretended in her letters to be the glamour girl he dreamed of. Although she comes to the dock to meet him as she has promised, she is panic stricken at the last minute and does not speak. Dave, who waits for her and refuses to go off with his friends, is left angry and alone.

He does not know Kitty's address, which was on a slip of paper his buddies tore up for confetti as the ship docked, but he decides to hunt for her anyhow and "tell her off" for having tricked him. His wanderings lead him to a drug store where he tries to phone all the Millers in the book, the police court of the 13th precinct, and finally Al's restaurant in Greenwich Village, where he knows Kitty used to eat. There amidst hilarious surroundings he meets a girl who makes him forget his woes and they set out together to see the town. In front of a pet shop, where they are chaperoned by a little girl with a lollipop, he tells her that he thinks she is "tops" and that he suspects her of being the girl he wanted all along. She is no longer bashful, and they are about to embrace when a fat Italian with a big bass drum and a flock of children march down the street and burst upon them. Kitty and Dave find themselves the center of a throng of dancing revellers and wind up the

evening the chief celebrants at an Italian block party.

The dialogue for the play moved out of this scenario along with early dance patterns and musical themes. The writers broke up into small groups each of which developed a scene. These were reworked several times and given trial rehearsals at which additional dialogue was extemporaneously developed and incorporated. Finally the whole was put together—and promptly fell apart! Styles were varied. All could see that the imaginative quality of the writing was uneven. One boy undertook to draw together and polish the whole. It was a tremendous task to keep the variety and sharpness of many persons' writing while developing unity of expression, but he succeeded. A play emerged. Some things good in themselves were jettisoned. One of our favorite characters—a pathetic old woman in the drugstore—was relentlessly edited away in the final revision. A whole dance sequence which had been developed in detail evaporated along with a lonely night scene under a city lamp post. But all agreed that the play had come to life.

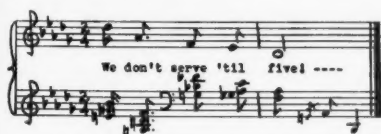
Composers at Work

Meanwhile, as the plot of *High and Wide!* developed, meetings were held with students who had expressed interest in trying to write music for the play, and a list of possible spots for songs was made. This list and the plot were then presented to all music classes so that large numbers of students were ultimately given the opportunity to participate in the composition of music for the play. As ideas emerged, students began to write individually and in groups. Several collaboration teams sprang up. Sometimes a person would carry an idea as far as he



could alone and another would either help him to complete it or take over and finish it. Sometimes the words came first, sometimes the music. Sometimes the entire song came in a rush of inspiration and was quickly completed. Others bogged down and many individuals lent a hand before a satisfactory result was achieved. For several spots as many as three songs were submitted; for others it was difficult to get even one.

Students were discriminating in rejecting music of a style deemed inappropriate. For the restaurant scene a song of decided operatic quality was replaced by a simple one with the refrain:



When range demanded, harmony was used (see excerpt on page 48).

It was realized that not every poem is adaptable to music. The original script had these lines for the welcoming chorus in the prologue:

New York! New York!

It's the highest, biggest, widest, longest of them all.

We are seven million, five hundred and Sixty thousand men, women and children, Of which 3,100 are policemen and firemen. We have 2,000 churches and 780 schools in our city.

We speak twelve different languages to each other

Over three million, six hundred and fifty thousand telephones.

One boy quickly composed a good opening theme, but was powerless to handle the statistics. Several groups and many individuals attempted to rework the words, and finally three girls synthesized all the ideas into:

Jostle-ating Town

It's the highest, widest city, the loudest of them, too;

There's plenty of room for you.

To show you that you're welcome, we're handing you the key.

Now open up the gate and see.

Our shops compare to Patee, our champagne's running free.

There are seven million of us; skyscrapers soar above us;

Subways roar below us. This is the place to be!

Night clubs are full and busy with people having fun;

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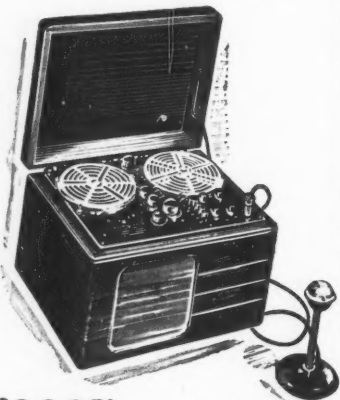
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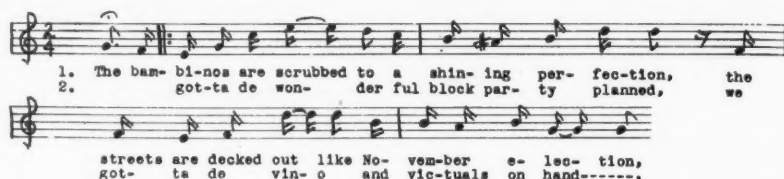
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Of the twelve songs, seven required some sort of harmonic treatment. In a few cases the composers knew enough of chord structure to write good harmony. Others had friends sing the music with them until a satisfying effect was achieved



and then wrote it down. Two beautiful duets were developed in this way. For all of the songs numerous versions were tried with singing groups. Minor changes were made up to the time of dress rehearsal and even during the preparation for the recording and broadcast two months later.

Rhythms were sensed by voice and body before writing was attempted. Some of the most intricate were composed by those with little technique

KELLEY

(Continued from page 35)

do their part to better the lot of the makers of such music.

The common excuse given by teachers colleges for not offering a specialized course in dance music is that playing in a dance orchestra presents the same problems as playing in a symphony orchestra; that notes are notes, no matter how you look at them; and that the music student taking a course leading to the school degree or diploma will graduate as a well-rounded teacher or musician, able to play or teach any music that is put in front of him.

The fallacy in the above reasoning lies in the fact that the playing of dance music is a separate art, related to other types of playing only by use of the same medium. You may ask, "What about the musicians in the broadcasting studios who are required to play all types of music from swing to opera?" My answer is

in writing, and during the effort to capture their ideas one would hear, "Is this what you mean?" "No!" And the singing, clapping, dancing, or pecking on the piano would start all over again. This went on and on, but the creative urge was at such a pitch that no one gave up until these nebulous ideas were objectified in written form. Perhaps the best example of this type of group creation was the rollicking finale, "Besta Block Party" (see below).

In addition to the twelve songs, an overture was arranged from the original music of the show and played by the school orchestra, which also accompanied the large choral numbers on the stage. Because time was limited, these were orchestrated by the instrumental music director, but several students learned something of the techniques involved and became interested in orchestration as an area for future study.

(Continued in May-June issue)

that these musicians have mastered both types of playing in much the same manner as an expert jockey who may also be a good sulky racer, but when a really thorough job is required the specialist in one field or the other will be called in. In other words, one may become a master musician in both fields, but to say that because one is good in the classics it necessarily follows that one can play good dance music, and vice versa, is indeed wrong.

So far I have discussed in broad terms what the teachers colleges should do to remedy this situation. Now let me be specific concerning what the course in dance music should include. First, all embryonic music teachers should be required to take the course and all should have an opportunity to play their major instrument in a workshop dance orchestra. They should play and analyze accepted rhythmic figures which, in dance music, are played in a different manner from the way those same figures would

be played if read literally. They should study the different types of dance orchestras — the society type, with its attendant instrumentation and smoothly flowing rhythm accented upon the first and third beats of the measure; the swing type, with its particular instrumentation and driving rhythm accented upon the second and fourth beats; and the Dixieland type, with its loosely flowing two-beat rhythm. They should be taught the best possible instrumentation for playing each type of music, the best ways of rearranging the available instrumentation for the music at hand and, conversely, the best ways of rearranging stock orchestrations for the available instrumentation. The course should also include suggestions regarding the selection of tempi according to the number being played, the style of the band, and the instrumentation being used; how to present a balance of waltzes, fox trots, rhumbas, and so forth, so that during the course of an engagement all dancers are satisfied and the musicians do not tire of playing too many of the same type of numbers at the same tempi. Yes, the course might even include suggestions for arranging bookings for the group, the best ways of arranging an orchestra on the bandstand, and information regarding the principal Musicians' Union rules and regulations.

It must be understood that the above outlined course is designed specifically for those entering the music teaching profession with little or no experience in the popular dance field. It is hoped that under the guidance of teachers who are able to help the students with their dance bands and who encourage them in this particular art, the students will become convinced that the school is the place to acquire such training.

Naturally, more extensive courses could be given for those who want to learn more about playing dance music, but I believe that the above outlined course, given as a requirement for all prospective music educators, would do much to raise the level of the dance orchestra musician and help the music educator to offer his students a complete musical curriculum of both aesthetic and functional value.

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LANG

(Continued from page 37)

tempt even to approximate a band quality is impossible. In an effort to balance this solid wall of brass, the rest of the ensemble, reed and brass, must force its tone beyond all reasonable limits. In a competition of this type, instruments of moderate volume become weaker, and weak instruments are submerged in the resultant deluge of sound. This plentitude of brass instruments undoubtedly makes a brilliant picture, but that adjective could hardly be used to describe the quality of performance.

One would scarcely attempt to increase a biscuit recipe by doubling only the flour. Every high school girl knows that the sugar, shortening, and all other ingredients must be increased in proportion. Yet it seems perfectly proper to many band instructors to have five alto saxophones (simply because they are available) to one tenor saxophone in the band.

In the performance of music many careless practices seem permissible. Composers' and arrangers' instructions are frequently only casually observed and in many cases deliberately reversed. The increase in size of high school bands has necessitated meticulous notations as to solo and soli, one tuba only, three cornets only, one on each stand, and so forth. Every effort is made to indicate the proper balance, but these are only directions; they must be read and executed to achieve the proper results.

The phenomenon of a solo instrument and its cued substitute playing simultaneously is often heard. The leader, not being able to bring the accompaniment under an oboe solo, for example, ruins the tonal effect by instructing the cued instrument (probably muted cornet) to play along with the oboe. Lack of similar control results in two or more horns playing a horn solo and many other violations of definite notations.

Selection of literature is another consideration that requires good band conception. What is band literature? After attending school band concerts the average listener would obviously retort that band literature is orchestra literature. Every important orchestral work, with the pos-

sible exception of a few in recent years, has been transcribed for and is constantly played by the band. Orchestral transcriptions have served their purpose. They did wonders in developing the band when band literature was not capable of the task. These works should be gradually retired and replaced by the steadily increasing flow of works for the band. Would that it were possible to relegate transcriptions, along with hand weaving, to the lost arts.

Poor Approximation

At the request of composers and publishers, I have transcribed many orchestral works for band. It is a labor of frustration, not love. Regardless of how much skill and musicianship are invested in this work, the result is a poor approximation of the original conception created by the composer. Personally I feel that some orchestral works sound better in the band than in their original scoring, but these are few, and the compatibility of a few hardly warrants the transcription of all. Frequent performances of this material (and it constitutes more than half of the band's literature) lead only naturally to comparisons with the original. These comparisons are odious, detrimental, and unfair to the band.

An over-all conception of, and respect for, the band as a distinct medium of music is necessary. The term band is not a general license for any heterogeneous collection of instruments, music, or ideals. A well-balanced ensemble of wind, brass, and percussion instruments as recently standardized for educational music is the band medium. This standardization is not an absolute edict, but more of a summation of progress; experiments are invited and needed. Even the experiments with string bass and cello, however dubious, show thought and activity in this direction. Only experiments of a constructive nature will contribute.

A greater effort should be made to interest composers. In competition with the orchestra, the band offers countless more performances and equal, if not greater, financial returns. It is hoped that in the near future all composers will be making regular contributions to this effective medium.

HOWARD

(Continued from page 29)

remuneration comparable to what they could receive in civil life. An artist who has invested large sums of money in training and study, plus hours and hours of meticulous practice cannot be enlisted unless he can be shown that his enlistment will be of benefit to him and his dependents. It was therefore necessary to increase the ratings of the organization to a point where the remuneration would be commensurate with the demands made upon the personnel. When this was done, musicians of all calibers became interested. When they learned that here was an organization in which a premium was placed on artistry, whose only goal was to be second to none in its field—an organization that over a period of years offered more rewards than might be expected outside of the service, all this plus the assurance of a guaranteed life income—when these things were known, more than 1300 applications were received. More than 600 men were interviewed and auditioned. Requirements were high and applicants were judged not only on musicianship, but also on appearance, personality, educational background, and character. At the present writing few vacancies exist.

Upon completion of the reorganization there came into being a symphonic band of 85 men, a concert orchestra of 80 pieces, five dance bands, small ensembles, soloists (vocal and instrumental), radio technicians, actors, announcers, script writers, producers, and public relations men. Every man was selected with his maximum value to the organization in mind. In keeping with the policy of economy within the service, each individual is used in a twofold or even threefold manner. Dance men were not selected for their dance band ability alone, but had to play well enough to fit into any of the concert organizations. Music educators had to play adequately enough to do an artistic job in either band or orchestra and at the same time have a background qualifying them to teach in the AAF Band School.

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than a semester basis. Students are turned over to instructors who test their achievement in the particular assignment which they teach. If the student fulfills the minimum requirements of the course, he is given credit for that course, whether it has taken him five days or five weeks to cover the material. Upon completion of one course he goes on to the next. Some students have passed all the courses in the curriculum within two weeks, while others may take

six weeks. If a student does not have enough musical ability or background to meet the requirements, he is reclassified and transferred to some other branch of the service for which he is better fitted. The School in this way acts as a clearing house as well as a training school, thus saving the government considerable expense and at the same time assuring both the Army and the individual greater efficiency. Courses that are taught include private instrumental lessons,

library work, instrument repair, piano tuning, band administration, drum majoring, military band, concert band, and dance band. The average course is six weeks in length, but in that time it is impossible to make a musician. The purpose of the School is not to create musicians but to develop well-rounded AAF Bandsmen out of musicians. These bandsmen are then assigned to AAF Bands in the various commands, where every effort is being made to raise the standards of the Bands to the highest possible level.

But the plans and policies of AAF Headquarters do not stop here. On August 5, for the first time in military history, all the leaders of the AAF Bands were ordered to Washington for a conference. The purpose of the conference was to provide an opportunity for them to present and discuss current band problems and practices with AAF Headquarters personnel. The conference also enabled band leaders to become acquainted with the AAF Band School, its policies and curriculum; to acquaint themselves with the latest methods and materials for promoting the efficiency of their organizations; to exchange ideas and views among themselves, thereby frequently reaching a solution of their own individual problems; to create an incentive among band leaders to strive for higher all-round efficiency; and to assure band leaders in the field that they are no longer "forgotten men" but have the active support of AAF Headquarters.

Many common problems were brought to light as the conference progressed and at least some of them were remedied. An outstanding problem was the lack of trained personnel and unequal distribution of existing personnel. At the present date this difficulty has been alleviated—all AAF Bands are now at operational strength and within a few weeks will be at full strength.

Thus on August 9, when the conference was concluded, all the band leaders went their respective ways with new faith, new hope, and assurance that in the future their own organization of 28 musicians will play its part in the good-will link between the AAF and the world—that they are all co-pilots on "Operation: Melody."

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KAPELL

(Continued from page 19)

form to their own music. Benjamin Britten's *Peter Grimes*, for instance, uses as its basis a rhythmic idiom derived from jazz.

The jazz element in good classical music often is too subtle for the layman to discern. We have gone a long way since the early days of jazz, when a composer would sit down and consciously write a piece of music based on jazz. Now the jazz strain appears in music without the composer's having any conscious feeling of it as he writes it.

COOPER

(Continued from page 21)

like to sing about it. Birds, clouds, rivers, and snow are all interesting subjects. They might also respond to a country fair, or a deed of chivalry, but heart throbs and tears are less appealing to them. There are love songs that boys can sing and enjoy, perhaps not always for their romantic significance, but for their musical sublimity or structural excellence. We know from experience that boys delight in singing *On Wings of Song* or *Drink to Me Only with Thine Eyes*, and often do them convincingly well.

After one of the Apollo Choir's Town Hall, New York, recitals a few years ago, a prominent critic concluded his very complimentary review of the performance by saying how delighted he had been to hear early liturgical music sung with such classical purity through the medium of the boy's voice for which it was originally intended, but was a little shocked to hear young boys singing love ballads and considered them inappropriate, however noble and chaste their contents. We cannot help wondering how lads of ten or twelve years can be expected to understand or interpret the anguish of the Hebrew people in captivity or the Passion of Christ at Gethsemane, which are removed from their lives by two thousand years and from the realm of their experience by an equally broad gap, if they cannot understand or interpret a simple love theme.

We believe choir boys have more respect for serious music and will work much harder to master it if it

stimulates their musical or esthetic imagination. However, they, like their audiences, must have relief from the subtle and eloquent if they are to remain alert and maintain a tone that is bright and alive. By this we do not mean that the selections need ever become cheap or hackneyed, but they should change in color and temperament to give necessary variety. When suggesting music we usually recommend good stock arrangements of songs in three or four treble parts with appropriate texts. These may incorporate an ex-

treme compass of from low F in the alto (that is F below middle C) to high B in the soprano.

A question frequently asked is, "What happens to the boys after they outgrow their soprano and alto voices?" If the choirmaster is conscientious and instructs his pupils intelligently, the training should be invaluable, even after the voices change. The habits of breathing, diction, and muscular guidance remain the same. The tone placement is slightly different and of course the pitch much lower. A large number

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of our present-day concert and operatic artists have been boy singers and in several cases they have stated to us personally that they considered the training they received as choir boys invaluable.

We encourage by no means all our boys to become musicians. We try to help them discover their natural talents and develop them, whatever they may be. If a poll should

be taken, it would doubtless reveal that many more Apollo Choir graduates are studying medicine, geology, law, and theology than music. However, it is likely that we would also find that to nearly everyone music had become indispensable, and that each one had elected music to be his first avocation. On the other hand, some of our boys have shown such pronounced musical promise as to

justify their being not only encouraged, but urged to pursue careers in music.

At present, four former Apollo Choir boys are soloists with large university glee clubs, seven hold choir positions (with pay), three have their own radio programs, two are pianists of merit, two are composers, two have boy choirs of their own, and one is accompanist for the Apollo Choir.

Since the Apollo Choir's inception ten years ago, the vocal and academic standards imposed by the highly professional nature of its work have soared to such lofty heights that only one aspirant out of every fifty can qualify for membership. This is a very impractical situation, and one that we do not endorse. It means that we are constantly confronted with the problem of finding more talent. Thus, in an effort to secure the finest voices available, we offer scholarships to promising boy singers from all parts of the country. For instance, at this season each year, we send announcements to a thousand music supervisors all over America advising them of our scholarship auditions, which are held in fifteen key cities in January and February. From the fifteen district contests, boys are selected to appear in a final audition in Dallas in February.

The first scholarship is for \$800 and pays all of the winner's expenses for room, board, school tuition, music lessons, and camp fees for one year. The second and third winners will receive scholarships amounting to \$400 each, to be matched by an equal sum from parents or friends. Any boy between the ages of nine and fourteen is eligible. Previous musical training is desirable, but not essential.

Retaining interest has never been of serious concern to us. Most boys in the Apollo Choir are members because they like music and want the companionship of other boys with the same tastes. There are some, of course, who are primarily interested in the extended concert tours which are made each fall and spring, or the summer camp where all the boys combine musical training with regular camp activities. Then, there are always those who love the glamor of meeting famous persons, hearing loud applause, or

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being entertained in interesting places. We contend that the musical and artistic standards of a concert-giving boys' choir should be as high as those achieved by competitive adult groups. Long and tedious rehearsals are obviously necessary to acquire such standards, so it is not difficult to understand that most choir boys are serious minded lads who do not shun work, but take pride in finesse and a job well done.

WALDO

(Continued from page 31)

music; when a part was lost recently, the players themselves paid to have a part copied. In order to play the Dvorak Cello Concerto in our December 1, 1946 concert, Leo Rostol, our soloist, rented the music because it was not in the public library!

Since our players come from all walks of life, the amateur as well as the professional, each rehearsal has its absentees. Our dress rehearsal is held in the afternoon of the concert day, and is an intensive three and a half or more hours of work. Sandwiches, coffee, and cake are served after the rehearsal. Then the players relax or go off to play chamber music in smaller groups. By 8:30 we are once again in our places, the doors are closed, and WNYC has started to broadcast.

Typical of the atmosphere which pervades our orchestra is an anecdote concerning one of our recent soloists. After completing his first rehearsal of the concerto he was to play with us, the soloist, member of a leading symphony orchestra, asked, "Don't you have an intermission?" "No," I replied, "the players don't want one."

Still shaking his head, he remarked, "But we don't do that in the orchestra to which I belong."

HANSOME

(Continued from page 43)

gent of recognition for living artists. Witness Chicago University and St. John's College, among others, deliberately playing the role of arch conservers of archaism! If all schools followed that plan, writers of mod-

ern non-fiction would never get a hearing in cloistered halls.

This is not to derogate in the slightest the valuable contributions of previous torchbearers. Indeed, we should like to see an anthology of poems and songs of fellowship, brotherhood, friendship, comradeship, and human solidarity. Then Whitman, Markham, Shelley, Carpenter, Wilcox, Aakjær, Larcom, and many others would get a belated inning along with the living artists of social purpose.

Artists have a chance now that the minds and hearts of people throughout the world are open to thought and feeling. The function of artists is also to produce new ideas, interpretations, and feelings which will help people to want a better world. We need poetry and music that will buoy us up for facing reality, give us courage to organize the will to change the conditions of life and law so that humanity may grow through harmony and high-mindedness.

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STEBER

(Continued from page 15)

sible quality to bring to Mozart. Essential as it is in most operas, including the Wagnerian ones, it does not fit into the Austrian's pattern. Therefore, every time a soprano or tenor moves over from Verdi or Massenet into Mozart, he must forget his climaxes and swoops and remember his manners. For both in his

opera *seria* and *buffa* and in the concert arias and in the lieder, there is never a hint of vulgarity or strain. Even maids like Susanna and Despina or a peasant boy such as Masetto always know how to behave with grace. Their sense of manners shines forth in the smoothness and legatos of their songs.

Because Mozart employed the flute and strings to such a great extent, a voice lacking in suppleness always

suffers when paired with the simple, extremely refined accompaniment. Although there are only two roles in the repertoire which actually demand the coloratura range, all of Mozart's music for soprano voice requires that type of agility. A great number of singers have become established in a number of roles despite the fact that their voices were not first rate. There have been great Salomes, Toscas, Carmens, Octavians, Hans Sachs and Valentines who did not possess unusual vocal gifts, but the same can never be said of the Donna Annas, Figaros and Taminos. Great artistry alone cannot save a singer from Mozart. As the famous Maria Malibran once said, "When singing Mozart, I feel desperately and completely naked."

The coloring of the voice presents unusual difficulties in the Mozart scores for very much the same reason explained earlier. The shading in singing is due mainly to the emotional inflections. The chest tones, for instance, come in very handy in Italian opera for they help immensely in putting over some of the meaning of the more ardent or sinister parts of the text. But with Mozart one cannot do this. If a comparison between paintings and music can be made, I would say that the Mozart colors correspond to the half tints of Watteau and Fragonard rather than to the powerful ones of Ingres and Delacroix. It is all a question of nuances so subtle that only the most discerning ear can detect them.

In the "Batti, batti bel Masetto" for instance, the "Batti, batti" is repeated many times and each time a little slower. It is insinuating and immensely tender in the various reprises, each time a little more in the manner of a ravishing caress. The tone must be spun more and more until it becomes a veritable lace work. The duet of Susanna and the Countess from the third act of *Le Nozze di Figaro* is another example of this. The two women keep repeating "sotto i pini del boschetto" more and more languidly so that the delicate atmosphere of the pine trees practically pervades the stage. It is this kind of subtlety that should make the Mozart singer infinitely aware of the tone production and its various ingredients. A Mozart singer has his lifework cut out for him.



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BORNOFF

(Continued from page 27)

ments of the fingers; and relatively vertical finger motions. Muscular coordination and control are a refinement and expansion of all these movements, all five of which should be taught from the very beginning. These controls are the building materials for a system of playing which quickly and easily establishes the muscular activity and coordinated effort necessary for pure, freely vibrating tones produced without strain throughout the entire length of the bow.

To acquire this skill the class maintains a straight line position of arm and hand, eliminating secondary motions of finger action, and minimizes the wrist action which tends to weaken the tone. As a gradual feeling of security is realized throughout the whole bow, any mention of wrist or finger action is best avoided, as it may distract the attention of the class from the primary motions of more adequate bow controls necessary for roundness and purity of tone. It is important for the students to have a secure grip on the bow and to draw the tone out with bold, free, yet controlled strokes instead of pressing or pinching.

Only two basic right arm movements need to be considered at the start—the horizontal and the vertical. Since the staccato, spiccato, détaché and legato bow strokes are all a part of this horizontal arm movement, their introduction, expansion, and refinement should take place immediately for beginners.

Likewise, the slur, in string crossing, as a vertical motion of the arm in combination with the horizontal movement, can be used to further develop control of the two fundamental arm movements.

The above-mentioned bowings can be refined further through use of double notes on open strings from the very first months of study. Careful practice of double notes is essential for the development of a solid tonal base on which all artistic technique is built.

The horizontal movement of the right arm includes several subsidiary motions emphasizing the straight line bowing with firm bow grip that can also be easily and correctly developed at the earliest stage. These

subsidiary motions include: the forearm stroke (as exemplified in bowings from near the middle of the bow to the point); the forearm, wrist, and upper arm stroke in combination (strokes near frog); and the turning motion of the forearm in the elbow joint (as when the bow progresses from frog to point with flat wrist at the frog to a low wrist with an inward tilt to the back of the hand at the point).

Three basic movements of the left hand and arm must be clearly real-

ized and intelligently applied at the beginning of playing, instead of being introduced one or two at a time, as is frequently done in first year violin classes. These movements are the horizontal motion of the forearm (as used in shifting up and down the fingerboard); the lateral movement of the four fingers (in various combinations of spacing); and the relatively vertical motions of the four fingers on and off the strings.

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ing in the first position during early months of study, much wasted effort and frustration usually result over intonational problems. Faulty left-hand position and insecure support of the violin may be likewise the result of restriction to the first position.

Obstacles such as those previously mentioned can be quickly disposed of when students are shown how to move up and down the fingerboard in at least eight positions. Practice

of one-finger scales serves as a means whereby the intonational sense may be developed quickly. Shifting will compel the student to support the violin adequately at the shoulder. The movement of the hand around the body of the violin in the upper positions automatically causes the hand to assume a relatively good position, and brings the elbow well under the violin.

Since only three finger combinations are possible, employing four

fingers with one semitone and two whole tones and a span of a perfect fourth, it is evident that digital skill in lateral combinations is not a highly complicated process at the beginning. (Despite this factor, many widely used methods of instruction confine first-year students to only a few keys, using one or two finger patterns in the first position.)

It has been observed that use of five finger patterns (the two additional ones encompassing a span of a perfect and diminished fifth when using open strings) is a distinct aid in overcoming many problems of music reading and intonation which too often delay the progress of beginning violinists.

Finger Dexterity

The problems encountered in increasing finger dexterity, i.e., the falling or relatively vertical movement of the four fingers of the left hand (one of the five basic movement patterns) call for a bold teaching approach. Supple and precise finger action is very necessary in the left hand. The practice of octaves in scale and arpeggio form on all strings is an excellent device for progressive training in this particular skill.

The practice of octaves, first with 1-4 fingerings; then 1-3 and 2-4 fingerings in scale and arpeggio form; and finally in the fingered octave pattern is extremely valuable in strengthening the fingers and molding the left hand for rapid finger action.

As mentioned before, thirds, sixths, and unisons (4-1) have also proved the efficacy of practice. This practice may be conducted with full benefits in the first four months of study; in fact, octaves may be commenced as soon as one-finger scales are played with apparent ease of execution. In addition to values already cited, the octaves are useful for accuracy in pitch discrimination and to perfect evenness of the stroke in drawing a full, round tone.

The class method is particularly advantageous for study and practice of all five basic movement patterns herein described. The music and studies selected for performance by the class should be carefully graded to utilize rapidly expanding skills. With discriminating guidance pro-

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ceeding from a *logical structural basis*, the average student's progress can be measured in months of endeavor instead of in unprofitable years of playing repetitious pages of note patterns.

GLENN

(Continued from page 13)

ence of hearing beautiful music, all elementary children were having daily experience in singing—the objective not being sight reading, but making beautiful songs become the possession of every child. Beautiful lyrics and tunes suited to the emotional level of children of every grade were selected and in May the first singing festival was presented.

"You ask, 'But what about instrumental experiences?' Please wait until we have an interest background for them.

"The second year, piano classes were added and literally thousands entered them. The piano teachers in the schools learned from the children and from the teachers of vocal music. Probably we were unwise in calling our exploring and experimenting at the piano 'piano instruction,' for to many people piano instruction means scales, sight reading and getting ready for a recital. Our children began by discovering sound effects at the piano. Then picking out songs they had learned to sing and making up their own little melodies, playing them as one child said, 'from any white or black key,' aroused much interest. At one piano class period where parents attended, a father said proudly, 'How would you like to get up, eat all your meals, and read your newspaper to that tune? Well that's my lot.'

"Interest in piano has never lagged during the twenty-four years. Always we have had satisfactory response, but for the past two years the number requesting lessons has been so large that our teaching staff could not accommodate them. To what do we ascribe this great interest? I should say to radio and to Iturbi and others in the movies who have made piano playing interesting, and also to the fact that salvage paper sales during war years made it possible to buy pianos for a majority of rooms in most schools. One school raised over \$900 each month. A piano paid for in one month. Of

course the principal planned cleverly. He had a lovely spinet piano placed in the corridor with a fence built around it so that nothing could mar or scratch it and a teacher played a short concert before each session of school. Then the bundles of papers surged in and \$900 was raised in a month.

"What next after singing, listening, and piano playing for every child who wanted it? The symphony concerts which the children from fourth grade through high school had been attending had aroused considerable interest in instrumental

classes, and their organization followed. We found that once a week was not enough for a child to meet his violin teacher so we managed to have two lessons a week for violin pupils and we still encourage every child to take one or two years of piano before he studies any orchestral or band instrument. At first we allowed every child who applied to enter these classes. Now we try to be more discriminating and turn every interested child to the study of the instrument that he is most likely to have success in playing.

"In all this time what have we

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been doing in junior and senior high schools? In junior high we have emphasized music for every child and in the seventh and eighth grades we have girls in classes by themselves and boys in classes by themselves. In ninth grade and above, all classes are mixed. Segregation of boys and girls is practiced in junior high because boys are self-conscious when they are going through the changing voice period. In mixed classes we have seen too many boys sit back and

do little. We have studied the problem of the boys' changing voices from every angle and we believe that there are ways to deal with it at every stage of the game. Every class in junior and senior high school has listening as well as singing, listening to records, to radio programs which are definitely assigned for class reviews, and listening to incidental music of certain motion pictures.

"How has all this worked toward senior high school where music is

elective? It has aroused great interest and built big departments. It has meant that we have had to increase by twos and threes our teachers in senior high and sometimes I feel that only in the past two or three years have we really seen the 'flowering' of the elementary program.

"We had a distinguished visitor lately who made this comment. 'Your boys and girls have the right attitude toward music and your department has not lost its humanness.' He asked, 'How do you keep this spirit through the years because you certainly have had changes in personnel?' Frequent teachers' meetings where procedures were discussed, and informal get-togethers where ideas and experiences were exchanged helped to build a unified personnel. Also, we always have had an opportunity to meet the teachers of the department and the elementary teachers through courses in our Teachers College and now in Kansas City University, where two members of our department teach evening classes the year round.

"You ask, 'To what do you attribute the interest and backing of the parents?'

"First to the spirit of the Middle West and second to the fact that the parents feel we are more interested in their children than in ourselves or the subject we represent. For years we have preached a democratic approach to music experience and I hope we have practiced it.

"The worth and identity of each child is respected. All pupils have the opportunity to make their contributions and to develop their gifts, though their experiences cannot be identical.

"The democratic school gives the child an opportunity to plan for himself as well as to think for himself. Knowing how to guide and stimulate without getting in the way is an art which the successful teacher acquires.

"Only yesterday after a beautiful snowstorm, I was visiting a third grade that was bubbling over with ideas for the words and tune of a Snow Song, and in a few minutes they had their song on the blackboard.

"Was the song worth keeping? Perhaps not, but we were not interested in the song as a product, we were interested in the pupils' freedom and initiative in these musical

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experiences. We were interested in the cooperation shown by the group, the tolerance of the bright child toward the child who thought more slowly, and the fact that the creative ideas and their execution came from the children without teacher domination.

"When a fifth or sixth grade child listening to a tune experiments with tones that harmonize, whether they are higher or lower than the tune, he is making definite decisions concerning tonal relationships. All this experimenting with music in which a pupil does his own thinking and comes to his own conclusions leads him to take a keener interest in the music he makes and the music he hears.

"For the past six years another activity in our schools has brought us large returns in cooperation, self-discipline, and individual personal responsibility as well as furnishing an emotional outlet. It is our weekly massed sings in the elementary schools. Not only pupil cooperation, but also the working of all teachers toward a common goal has served as an ethical cement and has brought a school spirit which is highly desirable. Every week the lower grades meet together for a half hour and the upper grades for forty minutes. Some preparation is made in the classroom by memorizing words, but many unison songs and two-part songs have been taught by rote in these assembly periods.

"At our symphony concerts the audience of children sing these beautiful songs with orchestral accompaniment. Remember this audience is not a picked group. It is made up of children who buy tickets. With the symphony orchestra they sing songs such as Schubert's *Hark, Hark the Lark* and *Ave Maria*; Franz' *Dedication*; Handel's *He Shall Feed His Flock*; Brahms' *Lullaby*, and many other beautiful folk and art songs. Some of these have been recorded as the children sing and these records are played in many homes as well as schools. We are fortunate in having these symphony concerts in a beautiful music hall which seats 2,500; even so each concert must be repeated five times to accommodate the children who buy tickets.

"A fourth or fifth grade audience is wonderfully interesting because

such an active rhythmic program has been experienced in the primary grades that many children, without a sound, are swinging phrases, are showing meter, are conducting with Mr. Kurtz, or are playing imaginary violins, drums, or trombones. After five years of concertgoing while the child is in elementary school where one movement of a symphony is sandwiched between descriptive music, storytelling pieces, classical dances, and ballet music, is it surprising that our high school audience listens to an entire symphony with

such attention that our former conductor, Karl Krueger, and our present conductor, Efrem Kurtz, have rated the high school audience as the most appreciative and gratifying audience in the city?

"So to these directors and their interested orchestras, to the business men and women who make these concerts possible, to a sympathetic and helpful superintendent, Dr. Herold C. Hunt, and his able assistants, and to a faithful and enthusiastic corps of teachers with vision, we give credit for a music program

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that brings happiness and beauty into many homes. There still is much to be done but we are all enjoying the doing."

LAWLER

(Continued from page 17)

the United States has at the present time Alberto Ginastera, who is not only continuing his composition here, but is also making a serious study of all phases of our music life. Juan Orrego has recently returned to Chile, after a two years' residence in our country, where he became identified with prominent composers and their activities as well as with the field of choral conducting. Many more could be mentioned, including Humberto Pacas of El Salvador, José Brandão of Rio de Janeiro and Salvador Ley of Guatemala. Mr. Ley soon will come to the United States to perform and to study our system of teacher education.

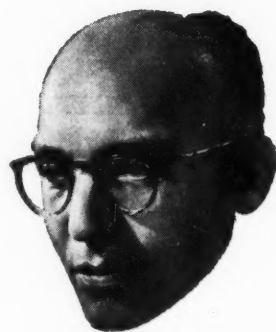
One of the most interesting activities in the publication field has been the Editorial Project of the Pan

American Union, begun several years ago. Through this Project, in which United States publishers and music educators and Latin American composers and publishers cooperated, there have been published in the United States more than 150 Latin American works, including vocal and instrumental materials for use in the schools. In Latin America, the publication channels afforded by some outstanding music publishers are supplemented by Ministries of Education. Both Chile and Peru have in process of publication a songbook for use in the schools. Through Editorial Argentina de Música, sponsored by philanthropic interests, it has been possible for many of the Argentine contemporary composers to have their works published, and in a very attractive form. A noteworthy contribution to Latin American publications is the *Boletín Latino-Americano de Música*, edited and supervised by Curt Lange, well-known Uruguayan musicologist.

Particularly interesting is the comparatively recent impetus in the

publication of Latin American music periodicals. From Mexico have come two new magazines, *Nuestra Música*, published by Ediciones Mexicanas de Música and dealing with serious music, and the *Boletín del Departamento de Música*, published by the Secretaría de Educación Pública of Mexico and including some exceedingly interesting and helpful material concerning music education and community music life in Mexico. *Brasil Musical*, an independently owned and published periodical, endeavors to present in its columns a cross section of music life of Brazil. Chile's *Revista Musical Chilena*, official magazine of the Instituto de Extensión Musical of the University of Chile, follows an editorial policy of broad interests, not only giving valuable information about music and music life in Chile, but consistently including some provocative material about music and musicians, what they think and what they do in various parts of the world. Peru has the *Boletín del Conservatorio Nacional de Música*, which gives a compre-

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hensive coverage of music activities in that country. To United States musicians in all fields who are interested in following periodical happenings in Latin American music life, these new Latin American periodicals are recommended.

Also important is the contribution made by the Archivo de Música Colonial Venezolana, under the Dirección de Cultura of the Ministry of Education and under the personal supervision of Juan Bautista Plaza, who has made an exhaustive study of music of the colonial period.

From the folklorists, specialists in folk music, and the musicologists have come some especially scholarly contributions and, as in other fields, these publications are being circulated now in much greater quantity than formerly. Among the outstanding publications are *Panorama de la Música Popular Argentina*, by Carlos Vega, Director of the Department of Musicology of the Museum of Natural Sciences in Buenos Aires; *História da Música Brasileira*, by Renato Almeida, Brazilian musicologist; *Los Orígenes del Arte Musical*

en Chile, by Eugenio Pereira Salas, Director of the Department of Folklore Research at the University of Chile; *Enciclopedia de la Música* and *Panorama de la Música Mexicana desde la Independencia hasta la Actualidad*, by Otto Mayer-Serra, Spanish musicologist now working in Mexico; *La Música en Cuba*, by Alejo Carpentier, Cuban music historian and critic; and the monumental collection of 500 folk melodies from the Province of Tucumán, by Isabel Aretz-Thiele, Argentine musicologist and folk music specialist.

Not only have the musicologists, folklorists, and folk music specialists been making outstanding contributions to music literature of the New World—they too have been moving around. Juan Liscano, Venezuelan folk music specialist, made a trip to the United States recently and, as a result, the Library of Congress is about to announce the publication of an album of Venezuelan folk music. Very shortly Stith Thompson, of Indiana University, world authority on classification of

folklore, will go to Venezuela at the invitation of the Servicio de Investigaciones Folklóricas Nacionales. A new resident of Caracas, Venezuela, is Isabel Aretz-Thiele, mentioned above. Through the Centro de Pesquisas Folclóricas (Department of Folklore Investigations) of the National School of Music of Brazil, Luiz Heitor Corrêa de Azevedo makes semiannual field trips into the interior of Brazil and sends to the Library of Congress in Washington copies of his collections. At the most recent meeting of the American Musicological Society, Brazil's musicologist and music critic, Renato Almeida, read a paper which will soon be published in Spanish, Portuguese, and French.

There is considerably more activity than formerly in the professional concert field. The organization by Columbia Concerts, under the direction of Myron Schaeffer, of an extensive exchange of concerts by artists of the United States and Latin American Republics, and among the other Republics themselves has been of real assistance.



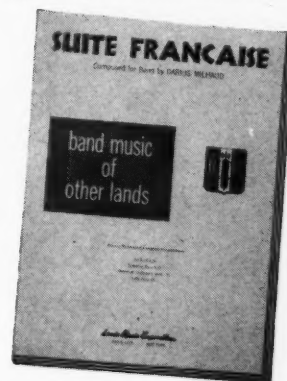
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In view of this notable history, Leeds takes special pride in making the original band score available to school bands. Of prime interest to band conductors is the composer's own statement: "For a long time I have had the idea of writing a composition fit for high school purposes, and SUITE FRANCAISE is the result. The parts are not difficult to play either melodically or rhythmically, and use only the average ranges for the instruments".—Darius Milhaud

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Also, some progress has been made recently in the matter of the coalescing of rights societies, the objective being that composers all over the hemisphere will be duly protected.

Radio's influence is growing, of course, and through it more music, both fine art and popular, reaches the people than through any other medium. It seems pertinent to mention some radio stations in Latin America within Ministries of Education which are operated on a strictly non-commercial basis and whose programs are designed not particularly for school use but for general community consumption. Two such outstanding stations are the Radio Nacional in Bogotá, Colombia, and the Servicio de Radio Difusora Educativa in Rio de Janeiro. The station in Rio de Janeiro has recently undertaken the broadcasting of music of some of Brazil's young composers. It is safe to say that 60 or 70 per cent of the programs of these stations is devoted to music. It would seem that this kind of control and use of radio

for certain programs is something which could very well be investigated by all of the American Republics, including the United States.

Latin American music groups travel a great deal more now than they did ten years ago. One can hear the choir of seventy voices from the University of Concepción of Chile at a theater in Montevideo or Buenos Aires. A recent innovation in Chile is the annual tour of the National Symphony to the mining regions of the north and to the lake regions of the south. Last year the National Symphony Orchestra from Lima journeyed to Viña del Mar, Valparaíso, and Santiago, Chile. It must be remembered that distances in the Republics to the south are very great, and therefore these projects are real achievements.

There is also a marked tendency in many of the Latin American Republics toward an extension of the serious music programs into the communities. Popular concerts and educational concerts are being encouraged more and more. Universities, conservatories of music, and

communities are fostering and developing orchestras. Special mention should be made of recently organized orchestras at the National University of Brazil and the National Conservatory in Santiago, Chile, as well as the community symphony orchestra organized within the past two years in Arequipa, Peru.

If we were to ask the Latin American professional musician, musicologist, composer, conductor, folklorist, or folk music specialist his opinion regarding the basis of the music life in his community or country, he would tell us it is in the schools. Here is the interesting point of difference between the professional musician, musicologist, conductor, composer, and so forth as a whole in the United States and our colleagues in the other Republics. There is a detached attitude up here—or has been until rather recently—between the so-called prestige fields and that of music education, and certainly one side has been no more isolationist in character or spirit than the other. In fact, to one hearing fragments of both sides of the

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story there appears to be a great deal of conversation without a great deal of knowledge on either side of the respective fields or problems.

We can point out the difference between the situation here in the United States and that in Latin America with one or two specific examples. In Chile, for instance, there has been under consideration this past year preparation of a course of study in music education, the first course of study of this kind in Latin America. Participating in this work are the following: the dean of the faculty of fine arts of the University of Chile, an eminent folklorist, a specialist in Chilean folk music, the conductor of the National Symphony Orchestra, several musicologists and composers, the director of the National Conservatory, the supervisors of elementary and secondary music education, and teachers representing various levels of education in government and private schools. It is doubtful that any course of study in the United States has had such widespread representation of music interests. Another ex-

ample, Villa-Lobos, Brazil's outstanding composer, can be found every day in Rio de Janeiro at the Escola Nacional de Canto Orfeônico, a school he organized for the sole purpose of training music teachers for the schools. Until very recently the United States contemporary composers and music educators have been at opposite poles so far as understanding one another's problems is concerned, and they still have a long way to go. One would not necessarily advocate preparation of teachers for the schools by composers, but more insight into the relative problems of the respective fields should be urged.

To those in the United States, some of the foregoing statements might seem to imply that music education in the other American Republics is far more developed and organized than it is here. On the contrary, until rather recently music education as a part of general education has been virtually nonexistent in the Republics to the south. Music education has been strictly a matter for the conservatories in

which the teachers for government or public schools were prepared but *not* as music educators. However, all of this is changing now—slowly, of course, but changing nevertheless. The point to be made clear here is that with this homogeneity of interests in Latin American music life, music education is off to a sound start.

Music educators are traveling back and forth. Many have studied in the United States. We also see an exchange of music educators among the other Republics. The beginning of music education departments is to be seen within the conservatories. The National Conservatories in Santiago, Chile, and Bogotá, Colombia, are two illustrations. Both now have as their directors former music education students in the United States, René Amengual and Miguel Uribe, respectively.

Especially significant in this changing scene is the development of professional music education organizations in the other Republics and the participation of all musicians in

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these organizations. In this development the United States music educators have been of considerable help and inspiration. In 1942, Latin American musicians first came to a meeting of the Music Educators National Conference. There have been Latin Americans at practically all subsequent division and national meetings, with the result that several Latin American countries now have similar organizations, for example, Asociación Cultural Argentina de Educación Musical (Chile), the Sociedad de Educadores de Música (Colombia, now in process of organization), Asociación de Profesores de Música (Peru). The Federación Nacional de Educadores Musicales (Cuba) and the Sociedad Nacional Técnico-Pedagógica de Maestros de Música (Mexico) were organized several years ago. At the meeting of the MENC in 1946, eight Latin American Republics were represented by eighteen people and there was the beginning of the organization of the Asociación Latinoamericana de Educadores en Música (ALADEM).

Whether we begin with the broad base of music education in the schools, or the prestige fields of composition or musicology, or the fields of folk music or folklore, radio or publication, we find an encouraging amount of activity. It would seem that through the combined efforts of the 135 million people in the Latin American Republics and those of the 140 million here in the United States, the Republics of the New World have at last achieved musical independence, and at the same time are in a position to make outstanding contributions to the program of international relations in the field of music throughout the world.

FENNELL

(Continued from page 9)

which is an integral element in the creative performance of any ensemble. You are wasting everybody's time, including your own.

The transfer of attention is equal in importance to the transfer of style. The attention of *all* performers must be directed to the conductor's remarks regarding the interpretation of a particular phrase even when they apply to only one instrument. This should eliminate the senseless

necessity of *repeating* the explanation for sections which may not have the phrase at the moment of discussion but which will have to perform it in developments to come. To this end there is no substitute for the study of polyphonic music, a practice which is all too seldom attempted in our schools.

If your retort is that polyphonic music is difficult, one solution to this and similar situations might be to keep these more demanding works in the folios over unusually long periods of time and to work at them gradually in an effort to render their complexities less frightening as they become more familiar. But it is hoped that in so doing the conductor will not defeat his purposes by adopting this practice in any save unusual situations.

We must all realize that the saturation point with most amateur and school groups is a low one. When the ceiling on technical and musical equipment is reached the conductor is in for a stale experience. He would do better to study a wide range of literature rather than attempt the pseudo-perfection of a few "master-works" in an entire school year. Although various school music organizations have made progress in breaking down the early practice of spending a school year in what is euphemistically called "contest music," many conductors are still conducting their yearly work according to the old rules.

There is one more disturbing fault of which I fear we are all too guilty—that of doing more conducting with our mouth than with our hands, face, body, or baton. Let's face it—conducting stimulates the tongue and makes would-be orators of those who stand on the podium. Conducting is not an art of speech; it is the art of gesture, pantomime, and ballet; it is the science of psychology—anything but speech. A certain amount of verbal explanation can hardly be avoided, in fact it is often a welcome release from the tensions of playing, provided explanations do not become orations.

The music education conductor is all too often addicted to this habit, largely because of the nature and tradition of his position as a teacher. The talking conductor is almost always a pedantic one, and pedantry seldom contributes much that is

healthy to music. The conductor who is satisfied or obliged to talk his way through a rehearsal is usually robbed of the unique pleasure of conducting a concert which is a free, spontaneous, creative experience. He is suddenly without his only conducting organ—his mouth—and is likely to find himself groping for gestures which he should have developed long before.

Such a person is not a good conductor. It seems inconceivable, but he may be a fair teacher with education as required by law. He will impress you with the efficiency of his chart systems, his filing cards, his uniforms, and his football formations. Very often he will reveal extraordinary qualities of organization and statistical efficiency which are necessary to music as well as to business and industry, but they are misspent when they replace the very music which they are designed to serve.

Let us do less talking and charting and concentrate on our responsibilities to the musical art of conducting.

HJELMERVIK

(Continued from page 23)

life," better use of leisure time, art in everyday life, integrated personalities, and the like. How then can we, with good conscience, overlook a majority of the students we are expected to serve?

If the daily lives of those students not enrolled in music were to be observed we would probably find owners of record collections (perhaps more extensive than our own) even though students' funds usually are limited. There would be a considerable number who spend their own money to hear music from juke boxes; there would also be found a segment of what is known as the radio audience. Must we, as music educators, that is, people who teach others about music, admit that we cannot do more for this large section of our country's adolescent population than they can do for themselves? Which brings to mind that often quoted statement of Thomas Briggs, "Education teaches people to do better what they would do anyway."

One means of reaching those students who are now being disregarded is within the framework of the "general" music class. The label is old,

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but the content and purpose could be changed and adapted to accomplish the ends desired. The teacher would need to know about the lives of young people first, music second, and neither consideration could be eliminated. The class would have to start where the students are, and with the guidance of the teacher, proceed in the direction they themselves establish as their interests. There is more in this type of organization and procedure than many of us realize.

Our country is not unmusical. Quite the opposite is true, and we are aware that it is true. No small part of the feeling of frustration which teachers of music experience results from the fact that students love music, but often not the teacher's kind. A further complication is that students of all ages can find the kind of music they want outside of school hours if they do not find it within the school.

The foregoing is not a plea for an exclusive fare of popular music, radio shows, and jazz bands. Rather, what is implied is that each student is bound to come to the first meeting of a music class "appreciating" music of some kind. His own conception of what is good cannot profitably be disregarded, nor can the teacher gain by imposing his own beliefs, no matter how dearly held or how carefully evolved.

The general music class would do well to borrow the element from existing musical organizations which basically accounts for their great success, and that is performance. Instrumental and vocal organizations exist to perform music. They are not highly organized machines for assimilating names of periods in musical culture and anecdotes from lives of great composers, nor are they scrapbook factories. They perform, that is, creatively make music of a variety of types and for many situations, most of which are directly related to the lives of the individual members. The general music class should do the same, and with the advantage that no pressing series of performance deadlines need influence its pattern of activities.

The general music class would not eliminate the instrumental or choral organizations. In their short period of development these groups have achieved astonishing success and ef-

fectiveness. They have come to be known as performance groups and they would only be benefited and complemented by another performance group—the general music class. Each would serve its own purpose. Music in the secondary school, the last formal education a majority of its students will know, then would meet more completely its responsibilities.

SWIFT

(Continued from page 33)

education has been "teaching in the past." The modern radio choirs of Fred Waring, Lynn Murray, and the Prudential Hour, and motion picture choirs are among the most popular entertainments to be found. Music as an art is beauty in sound. Is it wrong to sing beautiful things merely because people like them? Does everything in school have to be disagreeable in order to have value? We live in America. The American standard song is *our* music. It is also the music of every boy and girl who sings in our choirs. How disappointing it is to hear the youth of America sing some composition in a foreign language (singing quite sincerely but with little comprehension of the meaning), when at the same time they might be pouring out their hearts in a lovely American song which would have meaning to them and which would be *their* music.

With such a comprehensive program of music, several things are fundamental: (1) That a course of study be made to cover a two- or three-year program. Perhaps not all of the suggested types need be studied every year. (2) That the students be fairly good readers. After they have sung through the grade and junior high school program we have mentioned, this should be assured. (3) That the choir be considered a subject rather than an activity. Not everything which was studied need necessarily be prepared for a concert. (4) That music be read, discussed, and then filed away in the same way that students read Shakespeare or a Greek play. (5) That a large repertoire of music be available for every choir. This may be done either by a large purchase of music at one time or, as is more likely, by the purchase of fifteen or

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Within the past few weeks President Harry S. Truman has been quoted as stating that "it is our patriotic obligation to use the music of our own country." As educators, it is our *musical duty* to see that boys and girls learn the *style of all types of music*. Many students from our choirs will enter college and sing in various musical groups there. A few will go into radio or on the concert stage, still others will sing in alumni groups and in church choirs, many more will sing in their fraternities, their service clubs, and their homes. If our choir program is to function successfully, it must provide a complete coverage of every type of choral music so that, irrespective of the field our students may enter, they will have the *background which will aid them in enjoying choral music the rest of their lives*.

KLICKMANN

(Continued from page 40)

and intelligent rendition on the accordion. At Carnegie Hall on April 18, 1939, Mr. Magnante, assisted by his famous quartet and the Mecca Brothers, gave an evening recital. His program in-

cluded compositions by Bach, Mendelssohn, Beethoven, Mozart, Chopin, Rimsky-Korsakoff, and Tchaikowsky. In addition to the classic composers, such moderns as Gershwin, Grofé, and Frosini were represented on the program.

Mr. Sorosoto, a prominent teacher and conductor, has given three successful recitals at Carnegie Hall, New York City; the first in 1944, the second in 1945, the third in 1946.

A great many parents today begin their children's musical training with the accordion. This is done to find out whether or not there is sufficient talent in the children to warrant a musical education. A very young child, naturally, starts with a small instrument (12-bass), then is given a full-sized accordion when he is older and stronger. A similar procedure has been followed with young violin students.

The standard music publishers have issued some excellent methods and technical works written by such outstanding artists and instructors as Magnante, Deiro, Gaviani, Sedlon, Nunzio and Galla-Rini, to mention only a few. Also, among published works are innumerable compositions of the old masters. These are expertly arranged, transcribed, and edited by the artists mentioned above and others including Biviano, Carreno, Frosini, D'Auberge and Iorio.

The publisher's catalogs contain accordion music of every grade, from the simplest dance form to the most difficult classical form including accordion-band music, duets, trios, quartets, and original concertos with orchestral background. Popular music, as well as standard and production numbers from the pens of Victor Herbert, Jerome Kern, George Gershwin, Rudolph Friml, Sigmund Romberg, and others will be found in some of the catalogs.

Prior to the adoption of the present standard system of notation, there was divided opinion among the leading artists, instructors, and arrangers regarding the most logical, reliable notation for use in accordion music. The bone of contention seemed to be exclusively a matter of left-hand notation; the right-hand part, being similar to piano music, did not enter into the controversy. Every publisher used a different system of notation, which only led to confusion among the players and necessitated

the learning of too many and varied systems. Since then, the top-ranking minds in the field of accordion music assembled and approved the present-day standard system of notation which all the leading publishers of America have adopted as the most sensible one of all.

There is good reason to believe that the accordion will, in the near future, find its way into the symphony orchestra and hold a prominent position.

The accordion is used extensively today in schools and churches and on the radio. It is not so cumbersome as many believe, but is easily carried about. The fact that it is complete in itself—one can play melody, harmony, and rhythm on it without the assistance of other instruments—makes it ideal for all such functions as dances, parties, and weddings. However, I do not wish to give the impression here that the accordion is primarily suited to only dance and popular music. This might also be said of the piano. The truth remains that both the piano and the accordion are excellent instruments for dancing but they are equally well-suited to classical music whether or not they are used for solo work, with orchestra, or to accompany the voice.

MURSELL

(Continued from page 11)

have had to a genuine alteration of the ultimate Occidental scale was the introduction of equal temperament, and that was a refinement, not a basic change.

Turning now to the second of our general propositions, we find that any scale establishes a system of order, a system of expectancies, a system of tonality. In one of its aspects it is simply an arbitrary array of pitch determinations, set up by social agreement. But the moment it is set up, certain implications unavoidably follow.

The relation of the scale to music is like that of a set of postulates to a system of geometry. Euclidean geometry turns on the parallel postulate—the assumption that one and only one straight line parallel to a given straight line can be drawn through a given point. Accept it, and certain analytic resources are established, and also certain limitations.

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Deny it, as in many geometrical systems, and other resources and limitations are established. Some mathematicians have shown that the choice of postulates can be amazingly arbitrary, even fantastic, so long as they are self-consistent. So with the scale. There is a great latitude in choosing a basic set of pitch determinations. But once it is chosen, definite possibilities and limitations are inescapably involved. This is directly contrary to the idea, frequently suggested, that the conspicuous relational and tendential effect of music are due to convention—that we "want" the leading tone to rise, the dominant to go to the tonic, and so on, merely because we are used to having them do so. On the contrary, all such effects are among the inescapable consequences of a certain scale system, and convention and familiarity have no more to do with them than with the complementary effects of the color red.

If, then, a scale system is the explicit basis of unavoidable circumstances that might be called musical logic, how can such a thing be possible? It is a fair question. Indeed for the psychologist it is the key question, and he has what looks like a fairly intelligible answer. That answer is contained in what is probably the most important principle of perception, the principle of the prepotency of simple forms, often called the "law of Prägnanz," or the "law of best shape." *The data of sense are always interpreted, apprehended, and perceived in the simplest and most stable forms that circumstances permit.* When we look about a room, our retinal impressions are exceedingly chaotic and evanescent. Not a single right angle or straight line may meet the eye, because of optical perspective if for no other reason. Yet the room as we see it looks rectangular. We see it that way even if it is somewhat skewed. And even when it is so much on the skew that we cannot accept it as rectangular, we accept it as skewed because of a horizontal-vertical axis of reference about which we organize our entire visual world. The same holds true of the world of tone. What actually reaches the ear is an almost infinitely complex mass of impressions, in effect a chaos. What we actually hear is a more or less intelligible pattern of

sound, organized about relatively simple shapes. Without this organizing, ordering, cosmos-building function of the human mind, all perception would be impossible, and of course the art of music would be impossible too.

So the psychological function of the scale is to organize and range sound, to give it shape, to enable us to build an ordered cosmos out of the mass of incoming impressions. The simplest kind of tonal relatedness or shape is spatial. Tones arrange themselves in terms of above, below, and between. The exact words do not matter, for it is the character of the order-system that is determining. Thus it is possible to have in music a whole range of resources created by tonal lines which rise and fall, and which are in a high, medium, or low register. The terminal impression of the falling inflection is one of the most striking of these effects. Needless to say, this does not mean that a melody must always end with a falling inflection, but the nuance of surprise created when it does not would be impossible if there were no logical expectation that it should.

Spatial Shapes

A great many scales, and a great many musical systems that probably lack a very determinative scale, exploit just about this much of the tonal logic and no more. They organize the world of tone in spatial shapes or relationships of above, below, and between, and unlike our own musical system they go no further. They are, of course, expressively limited, and they often supplement their meager tonal resources by some from another source, namely that of rhythm. This may well be why primitive and exotic musical systems capable of making only a meager use of the logic of tone are said to exhibit a very prominent rhythmic component.

It may be a new thought to some that even the organization of tone in a spatial series is an act of mental integration and not something directly imposed by sense impressions. But after all, nearly every tone consists of a series of partials, and some of the upper partials may be stronger than the fundamental, which may even be entirely absent. Yet it is the

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fundamental that determines the pitch. This cannot be explained by the physics of the receptor. It can only be due to the organizing, integrating activity of the mind, acting upon the data of sense, and fashioning them into an orderly and stable shape, which we hear and recognize as a tone, not as a complicated and ambiguous chord. It is because of this integrating process that scale systems can succeed in organizing a world of tone in terms of spatial relationships or shapes.

Our own musical system, however, is by no means confined to the tonal relationships of above, below, and between. It establishes and enables us to exploit a far greater variety of simple tonal forms. The reason is that we have chosen, agreed upon, and come to use an array of pitch determinations related by simple ratios between their frequencies. The intervals yielded by our basic scale are all determined by ratios that can be expressed as multiples of the lower prime numbers—1, 2, 3, 5, 7. This is precisely what is meant by simplicity. The octave is the ratio 1:2, the fifth is 2:3, the whole step is 8:9, the half step is 15:16. Our most structurally complex interval is the diminished fifth, 45:64. Such is the very remarkable pattern of pitch determinations that has evolved in the usage of Occidental music.

There are many basic scales that yield no such simple ratios. One of the heptatonic Siamese scales divides the octave into equal steps of 171 cents. (A cent is .01 of a tempered semitone.) The Salendro scale of Java, a pentatonic formation, divides the octave into equal steps of 240 cents. Now such scales, to be sure, yield intervals. But those intervals are vague, non-insistent, musically non-functional. This is because of their complexity. They are like cloud shapes or ink blots, not like triangles, or rectangles, or circles, to which our intervals may be compared. The only simple forms to which such scales can cue the mind in the organization of the tonal world are spatial ones—up and down, above, below, between. Thus they exhibit a tonal logic, and so an esthetic expressiveness, far more meager than our own.

It is because of its exploitation of simple tonal forms that our music has its highly developed pattern of

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(Solo for Bb Cornet, Eb Alto Saxophone, Xylophone, Baritone or Trombone; Duet for Bb Cornets, or Eb Alto and Bb Tenor Sax; Trio for 2 Eb Alto and Bb Tenor Saxophones or 3 Bb Cornets)

TRIPLETS (Briegel-Tucker)

(Eb Alto Saxophone Solo; Xylophone; Eb Alto and Bb Tenor Saxophone Duet; or Trio for 1st Eb Alto, 2nd Eb Alto and Bb Tenor Saxophones.)

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tonality. The experimental work of Lipps, Meyer, and Zener in Germany, and of Bingham and Farnsworth in this country, has shown that wherever the pure power of two occurs in the melodic complex, a finality effect is produced. The fifth (2:3) trends downward because its lower member is 2 to the power 1. The whole step (8:9), with its lower member 2 to the third power, also trends downward. The half step (15:16) with its upper member 2 to the power 4, trends upward. The full elaboration of this idea would carry us beyond the limits of this discussion. But the point is that whenever the pure power of 2 occurs, a strong perceptual trend is established. This makes available an immense range of expectancies for the composer to manipulate, and yields a highly expressive music. But the composer working with the tonal palette of the Siamese or Javanese scales just described has no such wealth of sources at his command.

We must at this point deal with an apparent difficulty which as a matter of fact opens up a consideration of prime importance. The scale in actual use is *tempered*. This means that it distorts every interval except the octave. Thus in fact it does not yield the required simple ratio, the required simple and intelligible shapes. Does not this invalidate the entire argument?

No, it does not. The law of *Prägnanz*, as formulated by psychologists here and in Germany, asserts that the mind integrates sense impressions in terms of the simplest and most stable forms that *circumstances permit*. Our tempered scale distorts the simple ratios, but only within a certain limit of tolerance. It provides us with a set of tonal cues or reference points which enable us to integrate auditory impressions about the essential simple shapes. Psychologically, esthetically, musically, and functionally, our tempered third is a true third; and so for all our intervals. The Pythagorean tuning will obliterate the thirds. The tuning of the Siamese scale will obliterate all our intervals except the octave, leaving nothing but esthetically neutral effects. Our tempered scale, however, retains them all. It may be compared to a row of columns on the façade of a temple of the best Doric period, which are neither par-

allel nor perpendicular, but which create a highly satisfactory impression of stability and order.

Here too is that explanation of the familiar phenomenon of varying intonation, which may be briefly mentioned. It is well known that singers, violinists, and so forth do not regularly deliver the exact pitch of the scale tones, and that the string sections of even the best orchestras are rarely entirely in tune internally. It has also been demonstrated beyond all doubt that such performers do not depart from the tempered scale in the direction of the "just" scale. They are doing what all artists do—painters, architects, actors, dancers, as well as musicians. They are high-lighting the functional, constitutive form. They are giving cues to the ear, and through it to the mind of the listener, so that he may better integrate the incoming impressions as it is desired that he should. The rich and shifting kaleidoscope of simple forms that makes up our music is more readily and impressively apprehended because of such variations and seeming liberties.

Three Problems

This brief account of the psychological significance of the scale may be brought to a close by a consideration of its bearing upon three problems.

In the first place, it has been insisted that the tendential and relational effects of any musical system are not due to convention, use, or wont, but are the logical implications of the scale that determines its patterns. This position involves two obvious difficulties. It may be pointed out that some learning always seems to be necessary before the tonality effects in question come to be recognized. In particular, persons who have had experience only with some other type of music are not at once aware of the distinctive effects of our own. This may seem to suggest that a tonality system is really no more than an acquired convention. The answer is that the learning required is of the nature of recognition, rather than of the acquisition of some arbitrary and meaningless orientation. The naive learner becomes aware of what is actually there, of its essential right-

ness and inevitability, and he adjusts himself far more quickly and surely that he could to a mere arbitrary convention. Then again it may be pointed out that no tonality need ever be fulfilled in every case. This issue has already been considered in passing, and once more the answer is clear. It is certainly not always necessary to resolve a seventh, for instance. But if there were no demand or expectation, the withholding of the resolution would lose its distinctive esthetic value.

In the second place, it can be argued with much force that our scale is the best that has ever appeared, perhaps the best that can ever be devised. If so, it is "best" in the specific sense of providing the greatest possible wealth of simple intelligible tonal forms. The evolution of this scale may well have been an antecedent condition for the unique development of the musical art in the Western World. As to the ultimate possibility of evolving an improved scale, this depends upon widespread, lengthy experimentation and trial-and-error, followed by the emergence of creative genius. Whether such a thing can really happen, there is no telling. It may be that we already have the best scale that can be organized, that its rich resources have been exploited to the point of exhaustion, and that the art of music is doomed to a gradual decline.

In the third place, it is clear that any basic "laws" or "principles" governing the organization of the scale and of music must be psychological rather than physical. Acoustics is not the basic science for music, any more than optics is the basic science for painting. Physics can tell us what impinges upon the receptor. But the art form and its organization always depend upon the integration of external impressions by the mind. The Parthenon looks rectangular though strictly speaking not a single angle or straight line is projected on the retina. Music sounds orderly and intelligible though not one precise simple ratio except the octave meets the ear. Here, as always, the understanding makes nature, by shaping the complex of incoming impressions into simple forms. The function of the scale is to facilitate and direct this process of integration and organization.

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